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COMPROMISE IN NEWS DISPUTE

CEA-KRS Decision Expected Today

THE CEA-KRS joint committee will meet this (Thursday) afternoon when the renters will report the reaction of their executive to the CEA demand for an independent chairman to hear the dispute over the way in which certain prices were imposed on specialised theatres by the Newsreel Association.

The KRS counter-demand that the CEA 50 per cent. ceiling on rentals should go before an independent chairman will also be discussed.

A KINE. reporter says that the outcome is expected to be a compromise and that there will be no need to take the matter before an independent chairman.

There was a feeling in Wardour Street this week that the Newsreel Association will rescind its resolution binding members under a penalty to operate a new price scale.

And the CEA will alter its 50 per cent. ceiling rule. At present, the CEA rule is part of the articles of association, which, some people argue, is similar to the resolution made by the NRA. So the CEA will amend this and make the 50 per cent. ceiling a recommendation from the General Council. This would fall in line with the newsreels, if, as is expected, they make their binding resolutions no more than a recommendation to members.

From the start, the CEA has wanted no more than that the newsreels should not be bound to a method of trading.

Eric Johnston on Nine Months' Leave from MPAA

Eric Johnston has been granted nine months' leave of absence. The president of the MPAA is to become stabilisation chief of Office Defence Mobilisation under Charles E. Wilson and given policy powers of wage- and price-freezing. His duties will be assumed by Joyce O'Hara, executive assistant of the MPAA.

More Quota Prosecutions

The Board of Trade has initiated further twelve quota prosecutions. They will be heard during the next few weeks.

FILMS COUNCIL MEETS

Quota May Be Fixed for Three Years

BFPA AND CEA TO TRY TO RECONCILE VIEWS

QUOTA may be fixed for a three-year period, starting October 1, in order to assure a continuity of production. This is one of the main subjects to be discussed by the Board of Trade's Films Council when it meets this (Thursday) afternoon, says the KINE. political correspondent.

The Council will be holding a general review of the method of fixing the quota, prior to a discussion in a few weeks' time on what the actual quota figure should be. After today's meeting it is expected that there will be a joint talk between the BFPA and the CEA on production in relation to quota.

The producers are anxious that quota should be fixed so as to stimulate producers to plan well in advance and go ahead with their programmes with the knowledge of what screen time will be available for their films. The difficulty will be for this point of view to be reconciled with the CEA argument that quota should be based at short-term intervals on the specific number of films available.

The Films Council will also discuss the proposals made by all sections of the trade for amendments to the Films Act.

Another matter of discussion will be the extended quota life for certain films.

DRAFT PLAN FOR EADY SCHEME SHARE-OUT

Sir Henry French, director-general of the BFPA, told the KINE. on Tuesday that he was hopeful that the draft agreement for the method of sharing Eady scheme money could be completed within the four trade associations concerned without calling a further meeting.

One of the matters being finalised in this way is the amount of money to be set aside for making children's films.

Rialto to be Sold

The Rialto, Coventry Street, London, is to be sold. It is to be auctioned on February 28 together with the Café de Paris and 4, Rupert Street, together forming a complete block. The owner, Mark Wolfe, died intestate, and the sale is ordered by the High Court.

London Films has the lease of the Rialto until 1960 and, with other premises, the fee is £5,720 a year.

J. Arthur Rank was away from his office on Monday—a 'flu victim.

LONDON REJECTS RELEASE CHANGES

THE London and Home Counties branch of the CEA has sent its memorandum to the Board of Trade concerning the Plant Committee recommendations for improving the London release system.

The KINE. political correspondent says that the document will be discussed by the Films Council this (Thursday) afternoon.

The branch rejects any suggestions that the present release system should be substantially altered and puts forward several arguments in favour of the present arrangements.

Some London exhibitors were critical this week of the way the branch officials withheld publishing any information concerning branch proposals which, it was argued, might affect every other part of the country in due course.

CEA-SCMA Meeting on National Agreement

The CEA will meet the SCMA on Friday afternoon to discuss the revised national agreement. The Association approved the document at the last general council except for a few minor points.

The committee has power to complete the negotiations without reporting back.

ABPC Pay 7½% Interim

Associated British Picture Corporation has declared an interim ordinary dividend of 7½ per cent. (same) in respect of the year ending March 31, 1951.

Total dividend for the previous year was 20 per cent.

TAX RELIEF DRIVE FOR SMALL HALLS

M.P.s to Raise Matter If Necessary

THE CEA is to make a special appeal to the Government for widespread relief from entertainments tax for those kinemas taking £100 net a week or less. This was announced by Walter Fuller, general secretary of the CEA, when he spoke after the annual lunch on the Southern Midlands branch in London on Friday.

Mr. Fuller said that an approach on behalf of these small halls would be made in due course, although the matter was not to be discussed at Thursday's meeting with Sir Wilfrid Eady. He said that D. F. Vosper (Cons., Runcorn) had agreed to raise the matter, if necessary, at the committee stage of the 1951 Finance Bill and he would have the support of several other Members.

The plea for the smaller halls had been made by G. A. Watts, the branch chairman. Other speakers were Arthur B. Watts (national president), Bob Cheetham (branch treasurer), and Tommy France.

TRADE REACTION TO BEVERIDGE REPORT

Reaction of all sections of the industry to the Beveridge report findings on the kinema and television has followed the KINE.'s lead: "This is BBC's Beveridge, but not our cup of TV."

W. R. Fuller, general secretary of the CEA, said it did not appear to go very far. But he could not indicate the official point of view of his members until the association had discussed the matter. It will go before the next meeting of the general purposes committee.

Frank Hill, KRS secretary, thought the report left matters where they were before the Beveridge committee met. He pointed out that the report ignored the outcome of talks between the trade and BBC at the Television Advisory Committee.

Sir Henry French, director-general of the BFPA, said the matter will be put to the producers' executive at its meeting on February 7.

After that, says a KINE. reporter, it is expected that a meeting will be called of the Renters', Exhibitors' and Producers' Committee.

Parliament has met again this week and its main interest to the film trade will be its reaction

Continued on page 11

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Propaganda Tactics

A CERTAIN similarity of procedure at the production crisis meeting sponsored by the Film Industry Employees Council and that of the recent peace conference will not have escaped the impartial observer. There was the some imposing facade of speakers, the same marshalling of apparently logical arguments and the same descent into unabashed propaganda which derives from the communistic inclinations of some of the organisers.

We of the trade may not take the meeting seriously, but its effect upon the ill-informed should not be underrated. It was convened by the most vocal section of film employees and the arguments were presented plausibly enough by one of our greatest actors whose name, as would be expected, was in itself sufficient to make the headlines. But how inconsistent and naive was much of Sir Laurence Olivier's argument.

Now, this does not mean that the unions have no case, nor that we do not appreciate many of the arguments put forward. What was wholly distasteful about that Sunday conference was the way the whole structure of the meeting was so designed as to form a safe platform for a re-hash of well-worn shibboleths to be given yet another boost when ignoring the not inconsiderable part played by the unions themselves in contributing to the crisis.

The chairman had to deal with a heckler who complained that it was not a public meeting because the chairman had asked a NATKE man, who had come uninvited, to leave. Why? Because the only people the FIEC wanted at that meeting were those who would support the document or could be easily defeated if they did not.

It was a delegate meeting, not a public meeting.

The fact is that this kind of rally achieves nothing, it influences no one in authority. It is publicity and nothing more.

Even more distasteful was the fact that the policy document had to be voted as a whole and no amendments or additional resolutions could be made.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

THE CEA deputation to Sir Wilfrid Eady goes to the Treasury Chambers today. As we reported two week ago, the exhibitors asked to discuss Sir Wilfrid's ideas concerning the possible extension of his scheme for ET relief.

One point will be made very clear to him: the CEA thinks it reasonable the producers get their extra farthing, but exhibitors cannot consider such an extension of the scheme unless they also have a substantial relief.

Meanwhile, I see from branch reports, there is a lot of opposition among the rank and file to any form of support being given the BFPA scheme. Nevertheless, this piece of co-operation by the CEA is a good thing and such an objective approach is more likely to win co-operation (for the exhibitor) from the Treasury officials.

JAMES LAWRIE managing director of the National Film Finance Corporation, will outline the Corporation's future plans at a Press conference this morning. I understand that Mr. Lawrie was anxious to call the conference earlier this week in order to catch the KINE. Press day—and our circulation! But Board of Trade arrangements could not be so adjusted.

So whatever is new will be duly recorded next week: but I don't expect any major developments on the outline of NFFC plans we gave readers a few weeks ago.

Sir Michael Balcon, I note, will be at the conference with Mr. Lawrie. This is the first time since he became NFFC adviser he has attended such a function.

IT is about time we learned something officially concerning the "three point scheme" of the National Film Finance Corporation to which Ralph Bond referred in such detail at Sunday's FIEC meeting?

Apparently, everyone in the trade is convinced that he possesses the true "gen" on the scheme. There are certainly some astonishing rumours circulating as to appointments already made and the salaries that are being paid.

I understand that weeks ago a Press handout was ready. Why is it being withheld? Can it be that owing to well-founded opposition to the proposed channelling of production, second thoughts, more considerate of the independent producer have prevailed?

BY the way, a successor has been found to Mr. Kingsley, who resigned as secretary to the Board and personal assistant to Mr. Lawrie some weeks ago. He is J. C. Smutts.

Smutts practised as a barrister at the Bar for six years before the war. He was military governor in Trieste during the post-war years and retired with the rank of lieut.-colonel. He brings a high degree of administrative experience and legal knowledge to the job and should prove a valuable asset to the Corporation—and the industry.

THE announcement in one of the national papers on Monday that Lord Archibald is likely to become the chairman of the National Film Finance Corporation is not subscribed to by Lord Archibald himself.

He told me on Monday that his current film activities are limited to a benevolent interest fostered by a careful perusal of the trade Press. He has no active interest in film matters nowadays.

As a matter of fact, George, as we shall always remember him, is turning rustic. Within about ten days he is taking possession of a mixed farm a few miles from Hitchin in Hertfordshire.

A PRACTICE only too prevalent among speakers at trade functions nowadays is to introduce industry politics into what are essentially social affairs. It is a great mistake and from my own personal observation recently I consider it does a great deal more harm than good.

That mistake is not made by the Display Producers' and Screen Printers' Association. Its annual lunch at which Winstan Gordon presided on Tuesday, proved, as usual, a happy and informal affair. As Frank Hoare, chairman of the Association of Short Film Producers, remarked, these occasions are notable for the generous hospitality and kindly good fellowship which is only too lacking in the film industry.

TOM O'BRIEN'S ability to "crash the headlines" won encomiums from T. E. Robinson at the Manchester exhibitors' dinner on Friday. Tom sent a telegram: "I have to attend special meetings on the Beveridge BBC report. Regret being unable to be with you tonight." This gave Robinson a peg on which to hang a story on Tom O'Brien's technique, which, he said, was shared only by three other prominent politicians, in getting a good week-end Press, first with the Saturday morning papers, then the Saturday evening papers with a good follow-up in the Sunday Press, very often rounded off in the Monday newspapers. "Clever boy," added Robinson. "I honour him for that."

Notwithstanding the prevailing epidemic and the fact that this year's function was not a combined affair with the S and E Lancs branch, there were nearly 300 people present at the Midland Hotel.

Among the guests were Arthur B. Watts, national president, Jean Currier, president of NATKE, Derrick de Marney and Susan Shaw. Speeches, though not so brief as they might have been, were on a high level, and those of Mrs. Currier and de Marney were particularly praised.

THE London contingent was smaller than usual, but this was the fault mainly of 'flu. Arthur Abeles and Carl Stack, of Warners, Bill Fielder and Chick Ellis, of Associated British-Pathe, were compelled for this reason to forgo this cheery function.

On the other hand, we met Fred Hutchinson, of Paramount, whose "Better Business" slogan vied with those of the branch and whose "Delilah" perfume proved warmly acceptable by the ladies, Lionel Clyne, of Republic, "Andy" Andrews, of Monarch, each of whom had been on the territory for a day or two looking after the interests of their respective organisations.

There were many old friends to be contacted, Corry Fennell, who admitted his incursion into shorts production has not been too happy, but was prepared to try again with features in association with John Sutro; Mrs. C. P. Johnson, of the Regal, Ormskirk, W. Fisher, of 20th-Fox, J. Mather, one of the few representatives of the S and E Lancs, E. Hamson and his daughter and others too numerous to mention. But before leaving this topic I must pay tribute to the quality of the cabaret provided by W. H. Colman, of the James Brennan Circuit.

IT was pretty clear from my talks that Mancunians are no laggards in the "Better Business" drive which, as I have mentioned, was well publicised at the dinner. I think, however, that a little more liaison with campaign headquarters would have resulted in an even stronger appeal.

The occasion was made the premiere of the trade's theme song "Let's Go to the Pictures," which was played over the PA system during the evening. This was accorded quite a good reception, but it will need to be plugged by exhibitors if it is to make the contribution we hope it will to the "Better Business" campaign.

Officially the function closed down at about three o'clock, but many of us extended the party spirit even later at the Langford

Max Thorpe, managing director of Columbia, [with Mrs. Attlee, wife of the Prime Minister, and her son Martin Attlee at Columbia's brilliant preview of BORN YESTERDAY, held at the New Gallery, Regent St., London, on Monday evening

Lord Archibald, who denies that he has been offered the NFFC chairmanship

ception where traditional hos-tality was dispensed by Dave arris.

MONG surprises at the annual meeting of the Northern anch was William Carr's with-awal of his name as branch ominee for National vice-presi-nt, and the failure of veteran reddie Morrison to secure re-ection as a delegate.

Mr. Carr thanked the members r nominating him for a national nour, but regretted that recent mmitments, with more pend-g, precluded his seeking what, realised, would be virtually a ll-time national job.

Mr. Morrison, a founder mem-r of the Association, "Father" the General Council, and a anch delegate for more than 30 ars finished ninth in a vote for ght delegates. This result emed to surprise and dismay d colleagues much more than surprised him. Later, how-er, in the election of the branch ecutive, Mr. Morrison was near e top of the poll.

EWLY elected chairman of North-Western branch CEA J. F. Wood, junr., a director Bedford Cinemas, which owns ven kinemas on Merseyside. e is the son of J. F. Wood, anaging director of the com-ny and one of the pioneers of nema entertainment in the ea. Mr. Wood, senior, opened e Queen's Hall, Claughton ad, Birkenhead, in 1905.

Junior has been a member of committee of the North-estern branch since he returned m the Forces in 1946 after 6½ ars' service. In 1948 he be-ne a general council delegate, d the following year was cted vice-chairman of the anch.

EMBERS of the Leicestershire branch CEA paid a nice com-ment to C. K. Deeming by ding the annual general meet-and luncheon in Lough-ough as a token of their ap-ciation of his services as irman of the branch during past year. This was the t time that the function had n held outside the City of icester.

Loughborough is, of course, adquarters of the Deeming sult of five kinemas. As an dependent exhibitor, Deeming is in a strong position, both in Loughborough, where he controls two fine kinemas as well as a theatre, with an Odeon only in opposition, and at Coalville where he has a monopoly with his other three halls.

He has other interests outside the film business, but was persuaded, with some difficulty I gather, to take office in the branch. He now confesses that he has thoroughly enjoyed the task and his fellow members spoke highly of his leadership and of his interest in the Birmingham and Midland CTBF. I think we shall hear more of Mr. Deeming in the affairs of the association.

JUDGING by the Loughborough kinemas, the Empire, where the meeting and lunch were held, and the Victory, Deeming sets a high standard in theatre operation.

Situated in a dominant position in the market place the Empire is, indeed, a showplace. When this kinema was reconstructed a new auditorium was built at the rear of the building. The original auditorium was converted into a ballroom and restaurant. On the ground-floor level there is also a self-service cafeteria—a popular venue for Loughborough College students.

General manager of the Empire is Deeming's son, Edward, who has learnt the business the hard way, starting in the projection room.

HIS many friends in the trade will join in my congratulations to Gerry Hylton, secretary of the Leeds branch, whose wife has presented him with a third child—a daughter. Mother and baby are doing well.

ONE of the managerial plums of the West End has fallen to Robert Harry Lee Morgan, general manager since 1946 of ABC's Forum in Birmingham, whom Arthur Abeles has appointed to the Warner Theatre.

Lee Morgan, who, to use his own words, "started with Odeon when there was only one," has been on the management side for about 20 years. He joined ABC in 1934, became house manager at the Forum under Manny Gold and during the war served with the RAF in India and Burma.

Billy Stewart, the present incumbent, plans to go to East Africa. His first managerial post was at the old Phœnix in Oxford Street. Then, after a period at the Palladium, Brixton, joined Jimmy Bryson at the Rialto, Coventry Street. He was manager of the London Casino when it converted from the old Prince Edward Theatre. After this, he succeeded Bill Pepper at the Warner.

THAT allusion in last week's *Sunday Express* to the market increase of £6,000,000 in shares of the J. Arthur Rank Organisation ascribed this happy state of affairs to two men—R. G. Leach, partner in Peat, Marwick, Mitchell and Co., No. 1 JARO financial consultant, and Sir Michael Balcon, who joined the board in an advisory capacity last summer.

This conclusion is challenged this week by Rank, who, while confirming the improvement in his company's affairs, points out that of which, indeed, anyone actively concerned in the trade is aware, that the person primarily and actively responsible for all these matters is John Davis. Rank, however, generously admits the valuable assistance and advice he had received from Sir Michael, other members of the boards of his companies and from Peat, Marwick, Mitchell and Co.—their consultant accountants.

WHEN polling starts for the National Film Award sponsored by the *Daily Mail*, it will be seen that the organisers have gone far in implementing their promised tie-up with our "Better Business" campaign.

Nearly five million voting forms will be distributed during the period January 27 to February 24, each one bearing the industry's slogan: "Let's Go To the Pictures." The same message will appear on all posters and also in the trailer shown in theatres participating in the ballot.

Patrons will be given a reminder of the outstanding British films of the past 12 months at the usual pre-ballot performance, which takes place this year at His Majesty's Theatre on Sunday, February 4. The performance will begin at 8.30 p.m. and will be broadcast from 9 to 10 in the Light Programme.

THE STROLLER.

CLOSE-UP

Puts the Focus on—

MUTILATION

United Trade Move To Stop It

THE industry has taken up a challenge made all too frequently in the IDEAL KINEMA for many years, namely, that something must be done to prevent unnecessary film damage. Month in and month out technical writers in the KINE.'s technical supplement have outlined film damage problems and pointed to remedies, with the comment that our campaign could only be really effective if it were given the full support of every section of the trade.

Now this has happened.

The industry is setting up a permanent committee with the object "to prolong the life of the positive print on release." A preliminary meeting was held at the KRS offices last Thursday.

The first aim of the committee is to prepare a brochure to go out to every kinema projection room as a simple, factual and authoritative guide to projection staff as to how they can not only preserve the life of a print, but also improve their projection technique at the same time.

The committee will also become a central agency to deal with all complaints and suggestions, or technical inquiries.

The KRS, in promoting this scheme, is anxious that every section of the industry concerned with positive prints should be fully represented. The preliminary meeting decided that the committee should include technical representatives from the CEA, ABC, CMA, BKS, Kodak, Kinematograph Manufacturers' Association, Laboratory Association and the NATKE.

In particular, the trade wants the full approval of the union to any recommendations which are made. At least one of the NATKE men is expected to be a rank-and-file projectionist.

The technical editor of the IDEAL KINEMA, R. Howard Cricks, is a member of the committee and is expected to represent officially the BKS. At the present he is a member independent of any trade association.

The decision to form the committee followed a trade examination of the increased costs of prints which will follow the general introduction of the new safety base film later this year.

The February issue of the IDEAL KINEMA will make a feature of the work which is before this committee and, as the leader of this campaign to preserve the life of release prints, the IDEAL KINEMA will offer suggestions based on its many years of experience in every aspect of this problem.

On the platform at the meeting called to discuss the film crisis by the Film Industry Employees Council were John Mills, Vivien Leigh, David Lean, V. Burn (FAA), H. Radcliffe (MU), George Elvin (ACT), Gordon Sandison (BAE), Sir Laurence Olivier, Ralph Bond (vice-president ACT), G. Croasdell (assistant general secretary BAE), and Felix Aylmer (president of BAE). Lord Strabolgi is speaking

FIEC's FOUR-HOUR DEBATE ON CURES FOR PRODUCTION ILLS

Olivier Attacks Exhibitors' "Take" at Box-Office
NATKE Man is Told to Leave

Special "Kine." Report

SIR LAURENCE OLIVIER made the opening speech at a delegate-meeting convened by the Film Industry Employees Council at the Wyndham Theatre, London, last Sunday, at which, after a four-hour debate, the ten-point statement for solving the film production crisis was endorsed.

The statement had previously been agreed by the executives of the five unions which constitute the FIEC—the Association of Cine and Allied Technicians, the Electrical Trades Union, Musicians' Union, British Actors' Equity, and the Film Artists' Association.

During the meeting there was a considerable amount of heckling, and at one point a man mounted the platform and said that, although he was a member of the National Association of Theatrical and Kine Employees, he wanted to speak as an individual. The chairman, Gordon Sandison (secretary of BAE), asked him to leave the platform.

A member of the audience said that he understood it was a public meeting and that although NATKE was not affiliated to the FIEC, surely one of its members could speak?

Mr. Sandison explained that only individuals who had been invited or delegates from various organisations which had been asked to send delegates could speak.

The Only Exhibitor

The British Film Producers' Association, the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society had been asked to send delegates or observers to it, but declined to do so. The only exhibitor in the audience was Cecil Bernstein, of Granada. When the conference started there were 450 people present, including several Members of Parliament, and 433 delegates from 108 organisations. There were five national trade unions, 17 film societies, 41 trades councils and several cooperative organisations represented.

Greetings were sent to the conference by Anthony Asquith, president ACT, who was indisposed. Sir Alexander Korda sent this message: "I wish you and the meeting the greatest possible success, and I hope the meeting will develop ideas helpful to the crisis," and Sir Arthur Jarratt wrote hoping that the meeting would be fruitful.

The text of the FIEC policy statement was published in the KINE on January 11. The following is a summary of its main points, which were approved at Sunday's conference.

The Gater Report on costs, together with the reservations of certain members of the Working Party, should be implemented.

The Government should take over idle film studios and place them at the disposal of producers at non-profit-making rentals.

The National Film Finance Corporation should enable independent and cooperative producers to maintain continuity, and scope of the fund should be extended if necessary.

NFFC, in making loans to distributors, should follow the recommendation of the Plant Report, and insist that existing charges be reduced to 15 and 10 per cent. in the case of films of exceptional box-office attraction.

A greater portion of box-office receipts for British films should be returned to the producer either by voluntary trade agreement or, if that fails, by legislation.

More competitive trading by the kinema was necessary especially in areas where circuits constitute a monopoly.

A higher quota must be restored as a stimulus to new production, and kinemas with relief should be re-examined. Quota default penalties should be more stringent and the recommendation on renters' quota examined.

The cost clause of the Films Act should be revised to debar any film which does not employ a majority of British subjects in key grades.

If the Government reduces entertainments tax, the benefit should be given first to the public in the form of cheaper kinema seats, and secondly to British producers. In no circumstances should any benefit go to kinema owners.

The Eady plan is welcomed in so far as it assists production.

The Plant Report's recommendations and the reservation by one of its members should also be implemented.

On the platform were John Mills, Vivien Leigh, David Lean, V. Burn (FAA), H. Radcliffe (MU), George Elvin (ACT), Sir Laurence Olivier, Ralph Bond (vice-president ACT), G. Croasdell (assistant general secretary BAE) and Felix Aylmer (president of BAE).

Sir Laurence Olivier said that unions whose interests were in production had set out this document having any other axe to grind. One of the most unhappy aspects of the was that the impression had been in the public mind that inefficient the poor quality of British produ responsible; that there was no money made to sustain the indus that it was a lost cause which charity. This was untrue. films pay, they pay very well pay the wrong people."

An Unfair Tax

Out of every million pounds the box-office the Governme £400,000 in entertainments tax bitor £400,000, and the picture with £200,000 to pay all produ penses. That sum was only after the renter had taken What was worse, he argued, was first two claimants were paid immediately, but the producer months, sometimes years, for his He pointed out that the Gove entertainments tax for films wa than for any other entertain sport. The film-maker got 1/5th of what the public paid product.

There had been suggestions Government should give a subsid millions to the industry and whole film production industry nationalised.

The first measure would not go heart of the ulcer. If the sum wo it may not last very long and the would certainly get no more. I a loan it would never be possible industry to pay it back under

Continued on page 12

Helen Shingler
and
Clement McCallin
in

with
SHEILA BURRELL
FREDERICK LEISTER
and
HENRY EDWARDS ANN CODRINGTON
DOROTHY BATLEY GABRIELLE BLUNT

Its "Exclusive"

EROS FILMS ANNOUNCES

THE "FESTIVAL" GROUP

NEW BRITISH PICTURES

	LONDON TRADE SHOWS	Cert.	Length
"MR. DRAKE'S DUCK" DOUGLAS FAIRBANKS, JR. • YOLANDE DONLAN	RIALTO January 24th, 10.30 a.m.	U	Ft. 7709
"THE THIRD VISITOR" SONIA DRESDEL • GUY MIDDLETON	STUDIO ONE February 2nd, 10.30 a.m.	A	7680
"ONE WILD OAT" ROBERTSON HARE • STANLEY HOLLOWAY	STUDIO ONE February 9th, 10.30 a.m.	A	7018
"FESTIVAL OF SPORT"	STUDIO ONE February 1st, 10.30 a.m. (with "Curley")	U	3354

NEW AMERICAN PICTURES

"A WALK IN THE SUN" DANA ANDREWS • RICHARD CONTE *Directed by Lewis Milestone*	STUDIO ONE January 31st, 10.30 a.m. *Even Greater than "All Quiet on the Western Front"!*	A	10520
"CURLEY" (CINECOLOR) A NEW HAL ROACH COMEDY	STUDIO ONE February 1st, 10.30 a.m. (with "Festival of Sport")	U	4765
"SKI PATROL" PHILIP DORN • LULI DESTE	STUDIO ONE February 8th, 10.30 a.m.	A	6042

RE-RELEASES

"RIDE 'EM COWBOY" BUD ABBOTT & LOU COSTELLO	HAMMER THEATRE February 13th, 10.45 a.m.	U	7687
"NIGHTMARE" BRIAN DONLEVY • DIANA BARRYMORE	HAMMER THEATRE February 14th, 10.45 a.m.	A	7344
"FRONTIER BADMEN" ROBERT PAIGE • ANNE GWYNNE	HAMMER THEATRE February 15th, 10.45 a.m.	U	6938
"THE DEVIL'S PIPELINE" RICHARD ARLEN • ANDY DEVINE	HAMMER THEATRE February 16th, 10.45 a.m.	A	5951

SPECIAL RELEASE! The greatest TECHNICOLOR Adventure ever screened!

"ARABIAN NIGHTS" SABU • MARIA MONTEZ • JON HALL

Trade Show: STUDIO ONE, FEBRUARY 7th, 10.30 a.m. *Cert. "A"* 7650 ft.

EROS FILMS LTD., 111, Wardour Street, London, W.1

No Change in TV Outlook, Says Knopp

S. MIDS HAS HAD A GOOD YEAR

REPLYING to a question from a member, who expressed concern about possible large-screen developments, LESLIE KNOPP, CEA technical adviser, told the annual meeting of the South Midlands branch that the position had not materially changed since the London and Home Counties branch report had been issued. Referring to the Beveridge Report, he said "Political and economic considerations will come well before the technical ones."

G. A. Watts of Northants was elected chairman with Bob Neal of Daventry as vice-chairman. The meeting also re-elected the treasurer, R. Cheetham; the secretary, E. J. Carpenter; and the General Council delegates, R. Cheetham, N. A. Ayres and G. A. Watts. It was decided that the committee would continue to consist of the officers and GC delegates and would have powers to co-opt when necessary.

Treasurer's Report

The TREASURER stated that expenses and subscriptions had remained at the previous year's level, but income tax had accounted for £100. The profit this year was £120. Cash in hand at the bank amounted to £555 which, together with the £1,733 invested, gave a reserve of £2,288.

THEO FLIGELSTONE, the chairman, suggested that a further £350 should be invested. The TREASURER put forward a suggestion that the branches' percentage of subscriptions should be reduced to avoid an increase in subscriptions, but the CHAIRMAN pointed out that few branches were in such a strong financial position as the S. Midlands branch. It was agreed that the money should be invested.

The Eady Farthing

Following the delegates' report, Mr. FLIGELSTONE raised the question of the Hertfordshire CC's decision not to allow the Eady Scheme ¼d. to be counted as a fixed charge when calculating the Sunday opening levy.

Asked to explain the legal position, E. PINKNEY, CEA solicitor, said "nothing could be done about it" The licensing authority, he said, was entitled to deduct the levy up to the full amount of the profits. However, in every other case, where the licensing authority had been fully acquainted with the Treasury's intentions the CEA had managed to get the authority to agree not to take the ¼d. into account.

Mr. Fligelstone said the position was not very serious as the levy did not amount to very much, but if, as suggested, the Eady Scheme was doubled it may become very irksome.

It was decided then that the Hertfordshire CC should be asked to meet a deputation consisting of A. G. Watts, the chairman; S. K. Lewis, E. Pinkney and the secretary.

Continued in next column

LATE FILM REVIEW

KANSAS RAIDERS

GFD-Universal. American (A). Photographed in Technicolor. Directed by Ray Enright. Featuring Audie Murphy, Brian Donlevy and Margaret Chapman. 7,092 feet. Release not fixed.

FULL-BLOODED Technicolor outdoor melodrama illustrating the dark and frequently daring deeds of some of the most desperate gun-men of the civil war period. A touch of whitewash is applied here and there and romance plays a part, but it is the spectacular shooting affrays, handled with gripping realism by a popular and lusty cast against superb scenery, that puts it in the forefront of westerns. Unhappily for juniors, a gun-shy censor has given it an "A" certificate. Shame! Capital horse opera.

FILM SHARES BOOM CONTINUES

THE kinema share market appears to have "got the bit between its teeth." There was a further batch of substantial rises during the past week, with ABPC up 7½d. to 13s. 9d., Cinema-Television up 4½d. to 2s., Odeon up 1s. 3d. at 12s. 6d.

Among the preference issues, ABPC 4½ per cent. gained 1s. at 16s., British and Dominions 5½ per cent. 6d. at 10s. 9d., Gaumont 5½ per cent. 9d. at 12s. 9d., Odeon Properties 4½ per cent. 1s. at 12s. 6d., and Odeon Theatres 6 per cent. 1s. 3d. at 12s. 6d.

There were also substantial rises among the prior charges, with British Lion Studios 4 per cent. debentures £3 higher at £73 and Moss Empires 3½ per cent. debentures £2 at £90.

It was reported that Good Friday opening had been refused in Buckinghamshire but granted in Northampton from 2.30 to 10 p.m. subject to the showing of "U" films only.

The branch reaffirmed its decision not to allow the showing of 16-mm. films at the Kettering Windmill Club and Institution. Ald. BANCROFT, commenting on this matter, said that it was grossly unfair to allow these clubs to open on Sunday where Sunday kinemas were not permitted.

E. PINKNEY said the recognised film societies were the only clubs permitted to show 16-mm. films within the two-mile bar. They could, of course, get product from renters outside the KRS, but the supply was very limited. The question of S.O had no bearing on the matter.

Mr. FLIGELSTONE asked if the entertainments tax changes had had a good or bad effect on the box-office. Mr. AYRES said that takings had been less since prices had been increased, but another member said that takings had dropped only in respect of 1s. 3d. seats, which had not been increased in price.

S. K. LEWIS moved a vote of thanks to the chairman and the officers for their work on behalf of the branch during the past year.

RKO-RADIO CALLS MANAGERS' CONFERENCE

Bob Wolff to Fix Date for "Our Very Own"

A CONFERENCE of RKO-Radio branch managers has been called by Bob Wolff, managing director, for the next week-end.

The conference will open tomorrow (Friday) when Mr. Wolff will discuss the company's current and future activities.

The assembly will hear from Mr. Wolff of the success currently being enjoyed by the RKO-Radio product in the West End. Mr. Wolff is also expected to announce the release date of Samuel Goldwyn's "Our Very Own," stated to be one of the most successful films now being shown in America, and for "Gambling House," described as one of the year's finest suspense melodramas.

Managers will also be told of the big success being scored by Walt Disney's "Cinderella" on its pre-release engagement at the Prince of Wales Theatre, Coventry Street, London, where it is currently in its sixth week.

French Exhibitors' President Here

Visitor to London this week is M. Tricket, president of the French exhibitors' association. He is here, together with a group of Government officials from Paris, to study television. One of his first visitors to-day (Thursday) will be Walter Fuller, CEA general secretary.

Obituary

F. J. Hampson of Manchester

John Frederick Hampson, one of the old timers of the Manchester kinema trade, died last week. He was branch manager of Vitagraph before that company was taken over by Warners. For several years Mr. Hampson, who was a member of Lancashire Cinema Old Boys' Association, had been living in retirement.

A. V. Claymore

Albert V. Claymore, who died at Kilmarnock Infirmary on January 17, went to the town from Oxford in 1914 with his father, who became a joint proprietor of the Electric Picture House. When the Electric was closed Mr. Claymore, junr., took over the Forum, which he owned until his death. He was 50 years of age and leaves a widow, a son and daughter.

John Tees

John Tees, for a number of years representative for Associated British-Pathé, covering south territory, died last Tuesday morning in the Victoria Infirmary, Glasgow. The funeral took place at Paisley Crematorium last Friday.

John Tees was in at the very beginning of the industry with the Bendon Trading Company.

SCMA to Start Recruiting Drive

NEW JOURNAL WITH 5,000 CIRCULATION

THE Society of Cinema Managers Amalgamated is to start a nationwide recruiting drive in ten days' time. It is to be synchronised with the publication of the first issue of the SCMA journal *Cine Manager*.

Sam Butchart, secretary of SCMA, told the KINE. this week that the first issue will be more than twelve pages and have a print of 5,000—next to the KINE. circulation in the trade. Copies will go first to every SCMA member, then to every other kinema manager in the country.

Branches of the SCMA will follow up this circulation, of the journal by making direct contact with managers who are not members and try to persuade them to join the union.

Newcastle Projectionists' Annual Meeting

The Newcastle Cinema and Projectionists' branches of NATKE held their annual meeting and election of officers on Sunday, January 21.

Alec Wilson was unanimously re-elected president of both branches for the fourteenth time in succession. He is vice-president of the KPEA and a noted figure on Tyneside, where he is employed as chief projectionist at the Gloria, Newcastle.

Nearly 1,000 members were enrolled in the Newcastle branches during 1950.

Employment of Children

John Boyd-Carpenter (Cons., Kingston-on-Thames) is asking Home Secretary Ede to-day (Thursday) whether he has any statement to make on the report of the committee on employment of children in the entertainment industry.

Next JIC Meeting

The next meeting of the Joint Industrial Council of the BFPA and film trade unions, postponed earlier this month, will be held on Monday, January 29.

BEVERIDGE REPORT

Continued from page 3

to the television proposals in the Beveridge report.

Sir Ian Fraser (Cons., Morecambe) starts on Wednesday, January 24, with a demand to Mr. Morrison for a statement on the Government's policy towards broadcasting.

Mr. Morrison is hardly likely to make any such statement yet, but he may be able to tell the House when the report will come up for debate. Until that happens the policy will not be disclosed on such a large and delicate subject as the proposed BBC changes.

Whatever the outcome, matters are no more hopeful so far as the trade is concerned.

C

FIEC's FOUR-HOUR DEBATE ON CURES FOR PRODUCTION ILLS—continued

conditions, and the advance would only have the effect of crippling the industry all the more.

And this idea itself was very near to nationalisation. Sir Laurence did not think the Government wanted to go into the film business and, in any case, he said, it would not be very good at it.

Plough it Back

But he thought the Government could plough some of the tax back into the industry. It was also hard to believe that exhibitors really required their huge proportion of box-office receipts. Most kinemas had been built 20 or 30 years and one must assume that they had now recovered the initial capital investment. Film producers had lost many millions of pounds, kinemas had made many millions of pounds, very largely by showing foreign product. Surely it was not unreasonable to expect exhibitors to make a contribution towards domestic production? He hoped it was possible to be pro-British without being thought to be anti-American.

"American films have paid for themselves before they are shown here. We are the cream on the top for them. We are delighted that they should have it, but we would like some milk."

Sir Laurence went on to argue that the reduction of the quota to 30 per cent. had led to a stockpile of British films, and now studio space had been forced vacant.

He warned exhibitors of the competition of television and described the new American Phonovision whereby one can obtain film entertainment by the fireside by putting money in the slot. He argued that if eight million people saw one specific film on any particular night exhibitors would have to think very carefully whether or not this was going to affect the kinema. He argued that producers would be quite content to sell their films on this basis.

He ended "Let exhibitors deal justly with us while we are still friends."

GERALD CROASDELL said that only four films were in production in three studios at the beginning of this year. We were facing the possibility of the total disappearance of British production. Life in Britain was influenced by the screen and for this reason, if for no other, a large proportion of our screen time should be occupied by British-made films. He pointed out that if British film-making stopped tomorrow the same profits would be made from foreign product by the distribution and exhibition companies. This would not be the case in many other industries, but it was so in the film industry. But he doubted if exhibitors realised that if all British films ceased, then foreign producers would automatically try to get more money for their pictures in this market: so at its lowest, British film production was essential to the exhibitor as a bargaining power. The Rank Organisation figures showed that whereas there was a loss on production, there was a considerable and healthy profit on exhibition.

"Kinemas take 60 per cent. of the net box-office after deduction of tax," he went on. "It is also true to say that in any one year the actual profit to an exhibitor is greater in terms of cash than the gross sum which goes back to the producer."

Rank's Plan

He referred to the way Arthur Rank had taken a sincere interest in British production with an eye to the foreign markets, but went on to say that as things had worked out Mr. Rank had left the situation no better, if not worse, than it was before. Yet there was enough money pouring into the kinema box-offices in this country to sustain a healthy industry. The crisis was an entirely artificial one. One thing the National Film Finance Corporation could do at once was to assure a fair distribution for all films which it had backed and to make sure that distribution was at a fair price. There should also be some Government action to make sure there is competition where the circuits hold a monopoly.

He was critical of the Films Act and its cost clause. It gave loopholes which allowed films to be called British which, with senior American technicians on them, were far from British in artistic approach. Even worse, these films went on to the international screen as being British when they were wholly American inspirations. He welcomed American film making in this country—but films of that nature should not count for quota.

It was wrong to lead people to believe that entertainments tax was wholly responsible for the present situation in British production. We should achieve nothing by taking money out of the national exchequer and putting it into the pockets of kinema owners.

Mr. GRIFFITHS (New Education Fellowship) said he was also the Governor of the Education Foundation for Visual Aids. He complained that the FIEC document made no reference to children's film production, and was distressed to find that little was being done outside Russia for the production of these specialised films.

Strabolgi's View

LORD STRABOLGI wanted to know what practical steps the meeting intended to take instead of just talking about the problem? He suggested that a deputation should see the President of the Board of Trade as soon as he came out of hospital. He also suggested that every individual should write to his MP and insist on some support for the document and that it would be a good idea for the FIEC Council to arrange a meeting of MPs.

G. BAKER (Harrow Trades Council) warned the conference that some of the resolutions in the document were an invitation to the Government to nationalise the industry. If money were loaned or facilities given to the industry the Government would expect certain "say so's." "The average filmgoer today will not appreciate that there are any good British films made today," he added.

This remark raised loud cries of dissent from many people in the audience, but the speaker finished up saying that the industry had not yet educated the young people in this country to appreciate British films and therefore the grown-ups did not appreciate them either.

FELIX AYLMER (president of BAE) said that it was a policy of despair to make films trimmed to home market budgets. The Rank Organisation had made a brave attempt at doing this and had given production the highest measure of insurance by guaranteed distribution in Britain, but unfortunately this policy had meant a distribution for good films and bad films, and a healthy British film industry could only be built up on the survival of the fittest.

Trade Union Support

MR. JACOBS (London Trades Council) said that his Council was wholly in favour of the FIEC document, but it needed more than five unions to persuade the Government that it must be implemented. The whole trades union movement should be behind it. He represented 700,000 trade unionists, and he offered the fullest practical support which the Council could give. It would be prepared to circularise all the district councils and all the thousand delegates in the area. Also he would arrange for distribution of any printed matter in any quantity throughout Greater London putting forward the FIEC point of view and going to the kinema queues if necessary.

T. AGAR (Association of Engineering Staff and Supervisory Technicians) thought that if we had the talent to attract £100,000,000 a year to the box-office, the industry should be quite capable of running itself effectively. There seemed no basic need for a crisis at all. The TUC should take the matter up as one of vital urgency. It was a sad reflection on the Government and its lack of policy if people had to talk about going to kinema queues to put their case.

RALPH BOND (ACT) pointed out that ACT had certain views which were much stronger than set out in the FIEC statement, but emphasised that the union fully supported the document.

The union, for example, would like a new circuit created of publicly owned kinemas, plus a State distribution company operated on a non-profit making basis. He emphasised that it was only the five unions on the platform that had opposed the quota reduction to 30 per cent. "Who was against us?" he asked.

A voice from the back of the hall shouted "NATKE."

The Opposition

MR. BOND ignored this remark and referred to the opposition from the CEA and BFPA and the American producers.

He went on to describe the work done by the union's co-operative production unit, ACT Films, Ltd. It had completed the first film many weeks ago and negotiations were now in progress as to where it would be shown.

ACT, he said, had intended to make a programme of six films, but the situation was now desperate. NFFC had pointed out to them that with the reduction of quota there was not the need for so many British films and it would have to review the whole position very carefully. NFFC had said that in the future ACT Films would be treated in the same way as any commercial company. That the NFFC would not put up 100 per cent. of the finance for its pictures. "We claim we have been badly treated, badly let down by the very people who promised to help us and let us go ahead."

He criticised the NFFC three-way policy of production. The first two ways would result in the Rank Organisation and ABPC, instead of financing their own films 100 per cent., are now obtaining public money for films with which to fulfil the quota on their circuits. The third group would be making documentary type films. "This looks like subsidising vertically integrated trusts through public finance," he said.

Mr. Bond claimed that the NFFC policy was now quite opposed to the original intentions of Parliament when it made its loan.

After the tea interval, HARDIE RADCLIFFE (Musicians' Union) said we must protect ourselves from the grasp of the U.S octopus. The Government intended to spend millions of pounds on the Festival of Britain, but what was it doing for British production?

A speaker who represented the FAA said that there was still need for better planning in production, then perhaps people would lend more money for film making.

BERT BATCHELOR (ETU) said his union thought this was only one part of the crisis of the whole British nation as a direct result of the Government's policy to retreat in the threat of American pressure. Our industry was the first victim of Marshall Aid: it would be followed by others if the Government did not call a halt.

At this stage there were loud and prolonged interruptions, boos and hisses. One voice shouted several times: "Give 'em the works, Bert; they don't like the truth."

Mr. BATCHELOR continued: "Hollywood is obsessed by sex, brutality and fears of the un-American committee" (the end of this sentence was drowned by laughter).

Nationalisation the Solution

Later, he contended that the whole 1948 Films Act was a mockery because there was no basis that there would be the films made to meet the exhibitors' quota. There was a need for the highest possible renters' quota. Full nationalisation was the only real solution. All the finest British films were made under a renters' quota.

L. WILLIAMSON (Musicians' Union), film composer and conductor, said he had seen people deliberately idling in studios because of the golden age of film making. Now they were out of work. Everyone had got to work if British production was going to get anywhere. If all trade union members had worked when they had the chance the present crisis may not have arisen.

A voice from the hall: "What about putting Arthur Rank to work?"

The speaker added that the Press could be more helpful to the industry if the critics did not treat film making as an art but as an entertainment.

THOROLD DICKINSON (ACT): "You cannot nationalise audiences, but you can nationalise any industry you like."

In one country he had visited which had a State film industry he went to a kinema showing a State film and there were five others in the audience. Films must be worth while, State-made or not. Home-made films were a good bargaining weapon for British exhibitors.

Financiers had said that there was insufficient talent in Britain. He suggested the FIEC should set up a committee to list all the available talent in the country.

LEO GENN (BAE), who had raised a point of order during Mr. Batchelor's speech, said that there should be no political bias where production was concerned. In his opinion, quota should be fixed for economic reasons and not for artistic reasons.

KEN GORDON (ACT) outlined the "war" between the CEA and the Newsreel Association. He complained that many kinemas were refusing to show reels and said that at least two of the five reels might have to close down for economic reasons.

A woman's voice: "Perhaps they are too depressing."

Mrs. N. NORRIS (FAA), an artist for 20 years, made a plea for unity within the trade unions.

More Unemployment?

Mr. PROUT (ETU) said he was employed by ABPC. He emphasised that clause 7 of the document (the amendment and the cost clause in the Films Act) would mean more unemployment for British technicians. He pointed out that U.S companies were making films here as a legitimate way of absorbing their blocked sterling balances.

Mr. MCCULLEN (ACT) said the whole structure of the industry had been based on what American producers wanted on average for each of their pictures out of the British market, a principle which entirely ignored what it actually cost a British producer to make a film. The FIEC should set up a committee to investigate production costs and find figures to show what would be a real economic procedure for making, distributing and showing films in this country, with film percentages set out for each stage.

Exhibitors must have some stake in the success of British pictures.

A member representing the Association of Engineering Staffs and Supervisory Technicians raised the longest laugh at the conference. He said that American actors and actresses were not merely ridiculous—they made him laugh. But British artists like Mr. Mills, Vivien Leigh, Sir Laurence and Felix Aylmer—they made him cry.

Prison as Punishment

GEORGE ELVIN (secretary of FIEC) said it was something of which the unions could be congratulated that, with so many points of view, they had managed to agree such a comprehensive document. He referred to the need for economy in British film making and, commenting on the Quota Act in general, he said that perhaps a short term in prison would be the best way to make sure exhibitors observed the Act. It was the only Parliamentary Act to be so flagrantly broken.

Since November last 500 more people had become unemployed according to official Board of Trade figures.

Harold Wilson, he announced, had promised that he would receive a deputation from the FIEC in the near future. It was a good idea to hold an all-party meeting in the House of Commons to discuss the crisis. The FIEC Council would discuss all the points raised at that afternoon's session.

"BORN YESTERDAY" WEST END HIT OF TODAY

Audience Reaction to Form Trailer

COLUMBIA PICTURES' film version of the internationally famous stage hit, "Born Yesterday"—co-starring Judy Holliday, William Holden and Broderick Crawford—was accorded a brilliant celebrity preview on Monday at the New Gallery, Regent Street. It attracted a distinguished invited audience, representative of every branch of the industry, along with Cabinet Ministers, society and many notable personalities.

Throughout the screening the roars of laughter to be heard were eloquent evidence of the outstanding appeal of "Born Yesterday's" piquant comedy, and there was special acclaim for talented new star Judy Holliday.

Following the screening, for the first occasion in the New Gallery a complete film sound unit went into action in the auditorium, with commentator Robert MacDermot inviting the stars and critics to step up to the microphone and be photographed giving their opinions on the film and the stars. This will be formed into a trailer which is to be shown throughout the world with "Born Yesterday." Hundreds stayed behind in the dress circle to watch the cameras and sound technicians at work, under the direction of Castleton Knight, producer of the Gaumont-British News, and his production manager, H. W. Bishop.

Lacy Kastner, European supervisor of Columbia Pictures, flew to London from Paris, with A. Stein, general manager of Columbia's French organisation, to join Dr. Kalbus, distribution manager for Germany, and William Levy, regional supervisor on the Continent, at this European preview, while F. G. Hill and many other head office executives and staff were also present. Branch managers Alf Morris, Wilf Smith, Jack Jenkins, Dermot Kealy, Charles Beveridge, Morris Gilbert, Nathan Levey, Daniel Mellor, Percy Rose, and Mark Gordon travelled from their respective territories to attend.

Many celebrities accepted an invitation from Columbia to the preview of the screen version of BORN YESTERDAY, the film of Garson Kanin's successful play, which co-stars Judy Holliday, William Holden and Broderick Crawford. Here is Lacy Kastner, European supervisor of Columbia, with Mrs. Thorpe and Max Thorpe, managing director of Columbia

Arthur Abeles, managing director of Warner Bros., with Mrs. Abeles

John Davis, managing director of J. Arthur Rank Organisation, with Mrs. Davis

PROTECTION FOR TV

The *Birmingham Mail* has refused to accept a 4-in. double column advertisement from the 20th Century-Fox Film Co., which shows two people looking at a television screen and carries the caption "FOR HEAVEN'S SAKE let's go OUT to the pictures and see Clifton Webb's funniest film."

The reason given by the advertisement manager of the *Birmingham Mail* is that this advertisement is "a blatant knock at television."

Glasgow Cinema Ball

The Glasgow Cinema Club's 27th Annual Cinema Ball will be held in the City Chambers on Friday, February 16. Tickets, 25s., are on sale at the secretary's office, 163, Hope Street. 'Phone: Central 3114.

ADDITION TO KING CIRCUIT OPENED

Rebuilt Plaza at Port Glasgow

THE first addition to the King Circuit for over twelve years, the old Eclipse, now renamed the Plaza, Port Glasgow, was opened on Saturday by the Honourable J. S. McLay, MP.

Since the Eclipse was demolished twelve years ago Port Glasgow, with a population of some 30,000, has been catered for by only one kinema, the Palace, a 600-seater. Rebuilding was immediately started but discontinued on the outbreak of war.

After many strenuous arguments pointing out the dearth of local entertainment, permission was granted for completion of the reconstruction, and in the circumstances an excellent job has been made of the new house, which seats approximately 1,800 people.

"Neptune's Daughter" was the opening film.

SIX SECTIONS AT VENICE FESTIVAL

There will be six sections in the forthcoming twelfth kinema festival at Venice in August and September this year. They comprise:—

Scientific and Documentary Films (August 8-August 18); Children's Films (August 8-August 18); Film Books and Periodicals (August 8-September 10); Feature Films (August 20-September 10); "Fair of Films" (August 20-September 10); Film Fashions (September 5-September 10).

The number of films submitted by each nation will range from one to four. Every nation will be free to select its own films. The Direction, however, reserves the right of asking individual producing houses to present a particular film. In exceptional cases, films that had already been shown at other festivals will be admitted provided they do not date back to more than 18 months before the opening of the festival and had not yet been shown publicly in Italy.

Decision to participate in the festival should be notified to the Director by May 31.

New Film Company

Playwright-actor Emlyn Williams and film producer Donald Wilson have formed Corinthian Film Productions. They plan an initial programme of two pictures a year.

TO HELP YOU

Readers who require extra copies of the "Ready Reckoner for Eady Levy Returns," published in the January "Ideal Kinema" may obtain these by applying to the Acting Editor, "Ideal Kinema," 4-6, Arne Street, London, W.C.2, enclosing 1d. stamp to cover postage.

LIGHTING BAN MAY BE REVIEWED IN MARCH

Sign Makers Told "Only Temporary Measure"

A HINT that the ban on the use of electricity for advertising and shop window lighting would be reviewed in March was given by Alfred Robens, Parliamentary Secretary of the Ministry of Fuel and Power, to a deputation from the Electric Sign Manufacturers' Association.

After the meeting on Friday the ESMA issued the following statement: "The Parliamentary Secretary assured the deputation that the ban was to be regarded as a temporary feature and was necessitated solely by the acute shortage of fuel. He undertook to meet the Association again during March."

The deputation pointed out that the electricity consumption of signs was negligible compared with that of other forms of lighting, such as shop-window lighting. It, therefore, urged the Ministry to give separate consideration to signs.

Combined Deaf Aid Demonstration

This (Thursday) evening in the restaurant of the Gaumont, Bournemouth, an interesting demonstration of deaf aid apparatus, employing both BTH and BAF lorgnette receivers, will be given to 300 members of local "hard of hearing" clubs.

The demonstration has been organised by the National Institute for the Deaf, whose chairman, Dr. R. Scott Stevenson, and secretary, G. Lilborus, are to address the gathering by means of a microphone input. Sound will also be received from the 35-mm film being screened in the theatre, and a 16-mm. film which will be presented in the restaurant. S. W. Swingler, Joint Engineering Controller, CMA, will be present.

This demonstration should have the effect of increasing the patronage by the hard of hearing in Bournemouth.

Winstan Gordon, president of the Display Producers and Screen Printers' Association with Mrs. Gordon attended the Manchester and Salford branch dinner. Between them are Miss Stewart and Leslie Craig

IN THE COURTS

Former Manager Fined £750

MAURICE DE JONGE, 43, former manager of the Odeon, Bournemouth, for 10 years, pleaded guilty at Bournemouth Quarter Sessions on Monday, January 22, to twelve counts in an indictment for theft. For making false entries in wages accounts and forging receipts he was find £750 and was ordered to repay the £127 involved in the charges, and in 34 similar charges which he asked to be taken into consideration. He was also ordered to pay the taxed costs of the prosecution not exceeding £200. In default of payment in two instalments by May 31 and September 30 next he was sentenced to twelve months' imprisonment.

Alastair Morton, prosecuting, said that De Jonge had kept money for wages for members of the staff who had left the kinema, entered on their wages card the amounts of wages fictitiously paid and forged signatures. In September last year he resigned his position and his employers agreed to pay him £500, but before this was paid his fraud was discovered.

For De Jonge, it was said that during his ten years at the Odeon he dealt with amounts exceeding £100,000 a year. His financial position became strained because of loss on an unsuccessful hotel business and the frauds followed.

During his recent visit to the Paramount studios, James E. Perkins, chairman and managing director of Paramount, had a long talk with Bing Crosby, now starring in Frank Capra's HERE COMES THE GROOM

DISPLAY FIRMS CRITICISED FOR APATHY

Winstan Gordon President for 4th Year

ANNOUNCING a deficit on the financial year of £44, Laurence G. Parker, secretary of the Display Producers' and Screen Printers' Association, said it had been necessary to increase slightly the rates of subscription for the current year. By this means and with continued economy the Association's finances would be put on a satisfactory footing.

Winstan Gordon, of Gordon's Associated Companies, Manchester, was returned unopposed for his fourth term at Tuesday's annual meeting, and H. L. Parsons, of Priestley Studios, Gloucester, was elected vice-president.

MR. GORDON, in his report, complained of apathy on the part of many members, although he was convinced that the main reason for this was because everyone was so busy. The Association needed the benefit of experience, problems, proposals and constructive criticisms of everyone for the safeguarding of the necessary interest of those engaged in the management of display and screenprinting.

There had been a slight increase in membership and there had been inquiries for overseas membership.

The year had been free from any major industrial dispute. There was a feeling, however, that the industry would be better served if the existing NWRA was succeeded by an agreement between the Association and S and DTU alone.

Industrial Relations

Most notable achievement of their industrial relations during 1950 was the completion of the apprenticeship scheme and the setting up of a national joint apprenticeship council. Another aspect of industrial relations was the urgent need for a stronger liaison with other associations whose members had an interest in screenprinting, display, signwriting and exhibition work. Something should be done to revive the suggestion of our Industrial Council. It would also be good if the associations concerned could join in the preparation of a Code of Standards.

MR. GORDON referred to the two outstanding events of the year—the Festival of Britain and the International Advertising Conference in July, in which the association would take an active part.

General Council

Other officers elected were:—

Immediate past president: Leon Goodman, Leon Goodman Display, London.

Branch chairmen: Northern—H. K. Middleton, Middleton and Mellor, Manchester; Midlands—J. W. Stagg, F.R.S.A., Stagg Display, Birmingham.

General members: H. Ashford Down, Display Craft, London; F. J. Clements, Clements Bros. (Displays), Bromsgrove; R. Foster, R. Foster and Co. (Display), London; F. J. LeMay, Supasigns, Ltd., London; A. W. J. Lindsell-Stewart, Art Display, London; R. Olley, Olley and Rowley, London; H. Rowland, Apex Studio (London). C. L. Jarrett, Clifford Publicity (Displays), London, was co-opted as an additional member.

Republic Publicity Moves

The complete switchover of all Republic Pictures departments to Republic House, 38, Soho Square, was completed on Monday, when Gerry Fernback, publicity director, and his staff moved in. The telephone number is Gerrard 5791.

Prizes won by the London and Leeds branches of GB-Kalee in a sales competition sponsored by Cdr. A. R. Mackewn, of New Hygiene, for his company's products, were presented at a luncheon at the Trocadero, London, on Monday. Cdr. Mackewn is seen with the branch managers and executives of GB-Kalee. Left to right: A. C. Carrington, purchase controller; L. Dawson, manager London branch (1st prize); A. A. Richardson, sales supervisor; Cdr. Mackewn; M. Beer, sales manager; D. V. Sumpter, manager Leeds branch (2nd prize)

ROMULUS
presents

GEORGE RAFT
COLEEN GRAY

IN

"I'll get you for this"

CHARLES GOLDNER · WALTER RILLA
HUGH FRENCH and GRETA GYNT.
ENZO (Bicycle Thieves) STAIOLA

Directed by JOSEPH M. NEWMAN
Produced by JOSEPH KAUFMAN
Screenplay by
GEORGE CALLAHAN · WILLIAM ROSE

Distribution Controlled by **INDEPENDENT FILM DISTRIBUTORS**
In Association with **BRITISH LION FILM CORPORATION**

GENERAL RELEASE
MARCH 12

LONDON & PROVINCIAL TRADE SHOWS

LONDON: Rialto Thurs., Feb. 8, 10.30 a.m.	GLASGOW Gaumont Friday, Feb. 9 at 10.30 a.m.	MANCHESTER Odeon Friday, Feb. 9 at 10.30 a.m.	BIRMINGHAM West End Tues., Feb. 13 at 10.30 a.m.	LEEDS Odeon Wed., Feb. 14 at 10.30 a.m.
	LIVERPOOL Odeon Friday, Feb. 9 at 10.30 a.m.	NEWCASTLE Odeon Friday, Feb. 9 at 10.30 a.m.	CARDIFF Odeon Tues., Feb. 13 at 10.30 a.m.	SHEFFIELD Gaumont Friday, Feb. 16 at 10.30 a.m.

TEA'RR!
MIDNIGHT
1951
Yes- it's Columbia's Year!

RR! TRICKERY!! TEMPTATION!!!

PROOF OF British Paramount News SERVICE!

LIDO CINEMA (BOLTON) LIMITED

Registered Office: CARLTON CINEMA, SALFORD. Phone PENdleton 1651

Directors:
JOHN BUCKLEY, Chairman
HAROLD BUCKLEY
ROBERT COWAN
JOHN H. MORRIS

Manager and Supervisor:
W. RODGERS

LIDO CINEMA,
BRADSHAWGATE,
BOLTON
Telephone 597

Jan.12th.51.

To.Mr.Thornley.
Paramount Film Service.
22.Dickenson St.
Manchester.

Dear Jimmy,

I must take this opportunity of expressing to you and the staff of Paramount for the wonderful service rendered to the Lido on last Sunday as far as the prompt delivery of the News reel for that day was concerned. I would have liked to have sent you this letter of appreciation earlier, but being rather ill and with shortage of staff, I am afraid I did not find the time until the present moment.

Anyhow to have received this copy with the actual Cup-tie matches included was really marvellous, and I certainly must say that was real service. We were the only people in Bolton to show these matches on that day, and it was grand to hear the patrons express their suprise and appreciation for this promptness. Thanks to your Despatch Manager,Mr.Freeman, I was informed of this particular in the News a few days before-hand,with the result that it was possible for us to have the necessary advance publicity arranged in Bolton.

I wish to convey to you our very sincere thanks, and kindly pass on word of our great appreciation to everyone concerned.

Trusting you are very well,

Yours Sincerely.

W.Rodgers.Manager.

Branch Mgr.	
O.M.	
Booker	
Exploitation	
A. Sales Dep.	
Contract Dep.	
Kardex Dep.	
F.D. Mgr.	
Sales Dep	

YOUR PATRONS WILL BE PLEASED YOU BOOKED British Paramount News

THE EYES AND EARS OF THE WORLD

Mrs. and Mr. W. Miller, chairman; Jean Currier; Arthur Watts, national president; Susan Shaw and Derrick de Marney, at the Manchester Cinematograph Exhibitors' Association pre-dinner reception

Corry W. Fennell; Mrs. J. Brearley; E. Gratton Milloy; J. Brearley; R. Fox; W. Chiltern, of Frank Brockliss; Mrs. Fox; D. L. Jones; were among those who circulated during the cocktail period

R. C. O. Viveash, Mrs. Viveash, Mrs. Chadwick and Cliff Atkinson were among the guests at the Langford reception. Attendance of CTBF secretary was in acknowledgment of Manchester's generous support of the Trade's fund

R. Fox, ex-chairman Manchester and Salford; B. C. Gibbs, the veteran renter of Manchester; E. Gratton-Milloy, 20th-Fox; Arthur Seddon, who is the backroom boy of the Manchester and S.E. Lancs branches, discuss the evening's speeches

Jack Mather, Mr. and Mrs. Hockman and Dave Harris were among those in the committee room

T. E. Robinson, W. Miller (chairman), Jean Currier, president NATKE; Arthur B. Watts, president CEA, during the reception

E

B. B. D.

(Better Business Drive)

TALKS TO YOU!

Showmen of Britain, greetings! Shall we try to count our blessings this week?

For example, have you ever considered the true meaning and significance of that blessed word, "RECREATION"?

Re-creation—the fact of being born again—into a new world of adventure and excitement; of romance, beauty and colour; of music, song and dance; or perhaps of drama, mystery and suspense.

That's what the motion picture (greatest of all forms of recreation—ask anyone who's had a television set for more than 3 months!) does for 100 million people throughout the globe.

The old man stops fiddling (no offence intended) with his income tax returns, and the mass of other forms, memoranda, etc., littering his desk. Madam finishes the washing-up, and stops worrying how she's going to make a week of meals out of ten pennyworth of meat. And they both say—as the youngsters did hours earlier—"LET'S GO TO THE PICTURES."

That's why we've got something easy to sell, and easier than ever now. Don't, for Heaven's sake, moan about the world being tortured by anxiety, and rumour-ridden. Perhaps it is. But that's why the public, more than ever, needs recreation—which means motion pictures. But you've got to SELL them.

Full details of the NATIONAL SHOWMANSHIP CONTEST—the biggest ever in this country, and probably the biggest anywhere in the world—are not quite ready yet, because there has been a tremendous amount of preliminary work to do.

But it will definitely start on March 4th next, and last for 13 weeks; with PRIZES TOTALLING £6,000. The Contest will be open to all circuit and independent houses; and assistants as well as general managers, and other members of the staff of successful cinemas will participate in the happy share-out.

Ralph Bromhead has received, from America as well as this country, many and enthusiastic congratulations on the Showmanship Brochure, and also on the speed and effectiveness of the Better Business Drive in Great Britain, thanks to the full co-operation of every section of the industry.

If you feel very satisfied with yourself because you've just done a good piece of exploitation—or, as we prefer to call it now, special publicity—and feel inclined to relax, take a tip from Bill Grady, a Hollywood executive.

Mr. Grady has a sign just above his desk, which reads:—"*A halo has only to fall a few inches to become a noose.*"

MEET YOU AGAIN—B.B.D.

NATKE'S MEMORANDUM TO FILMS COUNCIL

How Films Act, 1948, Might be Amended

THE National Association of Theatrical and Kine Employees, in its memorandum to the Films Council on how the Films Act, 1948, might be amended, suggests that renters' quota should be reintroduced, that the Government should forgo the halfpenny tax put on increased seat prices under the Eady scheme, and that the Government should acquire certain kinemas which would show only films made in Britain.

The Films Council will meet today (Thursday) to discuss the suggestions made by all sections of the trade. Outlines of the BFPA, CEA and ACT cases have already appeared in the KINE.

The NATKE document, sent by general secretary Tom O'Brien with the approval of the national executive council, makes these proposals:—

The national executive council could offer amendments on every clause of the Act, but it recognises that these amendments in the main, having regard to the realities before the country and before the film industry at the present time, would be impracticable and would serve only a propagandist purpose.

"We believe it prudent and constructive to set aside the submission of a considerable number of amendments which in normal times could be given serious consideration, but which today would have no reasonable chance of being given serious note by the council or by the Government."

Quota

Quota should be fixed on the number of films available rather than, as hitherto, on the number of films hoped to be made. No increase in quota should be entertained to give false hopes to the industry, for that would bring the law into disrepute by genuine failure by the exhibitors to comply with an artificial quota percentage.

Where there is certain availability of pictures to meet a higher quota, a higher quota should be fixed. Where the opposite is the case the quota should remain as it is, or even lower.

If these proposals are implemented, penalties upon exhibitors for wilful evasion should be substantially increased.

Consideration should be given to the practicability of any film made prior to the introduction of the 1948 Cinematograph Films Act being excluded for the purpose of British quota.

Representation of the trade unions on the council should be increased to seven instead of four.

Films should be exhibited as registered uncut, at their registered length.

Consideration should be given to tightening up the definition of a registered British film.

The Act should be amended in such a way to ensure that a maximum amount of British operative labour is employed. Not less than 75 per cent. of the personnel employed on foreign location should be British subjects or persons domiciled in the United Kingdom.

Renters' Quota

The Government should give special consideration to removing impediments that stand in the way for the reintroduction of renters' quota.

"It is not sufficient for the industry to be told that it cannot be done. Ways and means must be sought to bring renters' quota back," says the report.

The Films Council should agree to press the Chancellor of the Exchequer to forgo the halfpenny per seat taken in entertainments tax of the 1d. increase on kinema seats imposed last year and that this halfpenny shall be ploughed back into the industry to assist British film production. "For the Treasury to continue to take this halfpenny per seat in entertainments tax, constitutes an unjustifiable intrusion of fiscal considerations into what was intended to be a purely life-saving operation," it adds.

A three-year plan for British film production should be considered and drafted with urgency. The present financing of British film production, both from private sources and from the National Film Finance Corporation, is inadequate and entirely unable to meet minimum demands for more than, at best, a few months ahead.

A target of the number of feature films that can be made for 1951, 1952 and 1953 should be set. In doing so there should be taken a detailed census of the entire labour force now available and likely to be available for the three years for film production.

Details of film studio floor space in Britain are generally known, but an up-to-date inventory of all available equipment should be taken and registered and related to the target set. An additional register of equipment *not* available and which will become necessary, should also be made.

The resources likely to become available to the British Film Production Pool will, at best, be a welcome palliative.

The Government should help the three-year plan by advancing, by way of loans to the National Film Finance Corporation, or through such other satisfactory agency as the Government may determine, a sum up to twenty million pounds, spread over the three-year period.

"Exhibitors' quota, with such a plan and target, would fall into a logical and effective position," says the report. "Quota percentages could then be fixed, based upon reasonable certainty and reality that they could be carried out, and not as is now the case, where quota is fixed largely upon hypothesis and without effective means being devised to make the films to meet the quota."

Government Controlled Circuit

The Films Council should appoint of its members a small committee to examine the practicability of the Government acquiring by agreement, or by compulsory acquisition, one kinema in every city and borough in England, Scotland and Wales, that has 20 or more kinema theatres, with a view to that kinema showing exclusively British films or films made by any foreign interests in Britain.

Whilst the present difficulties last, the Films Council should appeal to British film stars to voluntarily postpone accepting engagements to work abroad exclusively for foreign film-producing interests.

It would encourage foreign film-producing interests if they wanted the services of these stars to come to Britain to make the films.

LORD MOUNTBATTEN TO ATTEND BKS DINNER

Lord Mountbatten will be guest of honour at the dinner to be held to mark the 20th anniversary of the inauguration of the British Kinematograph Society.

The dinner is to be held at the Grosvenor House, London, on Wednesday, April 4.

Arrangements are being made for a parish meeting on January 31 to discuss the opening on Sundays of the Empire, Market Deeping, Lincs.

Daniel M Angel and Douglas Fairbanks Jr present

DOUGLAS FAIRBANKS JR
YOLANDE DONLAN in

MR DRAKE'S DUCK

with

WILFRID HYDE-WHITE
JON PERTWEE
A.E. MATTHEWS
HOWARD MARION-CRAWFORD
REGINALD BECKWITH

QUACK! I've laid an Egg that's a BOMBSHELL OF MIRTH!

It's atomic!

Distributed by
EROS FILMS LTD.
111 WARDOUR ST. W.1

EROS FILMS

From a story by IAN MESSITER · Written and Directed by VAL GUEST · Produced by DANIEL M. ANGEL

State Film Finance Under Fire at Manchester

"POOR VIEW TAKEN" OF REFUSAL TO HELP LOCAL STUDIO PROJECTS

QUITE a lot about the financing of British films, with particular reference to a local producing enterprise, was heard at the excellently attended dinner of Manchester, Salford and District branch of CEA, held at the Midland Hotel, Manchester, on Friday. The influenza epidemic caused a much reduced attendance of London executives. In the banqueting room prominence was given to a banner with this felicitous message: "A Better Business New Year Greeting to you all." Paramount arranged a link-up with a colourful prologue to the presentation of a souvenir gift of Delilah perfume to the ladies.

J.W. Miller was the chairman, but so far as speechmaking was concerned, he was "off duty."

"The year 1951 is going to make heavier calls upon the strength, energy and resources of everyone, with heavier taxes, higher prices, less comforts and less food," predicted president Arthur B. Watts.

"What will be the effect of inflation on this industry? What effect will it have on prices of admission? We know the effect it will have on running costs. How will this undoubted increase in expense be met? Will it be met partly by increased prices of admission? I pose the questions, but I am not able to answer them. But they will have to be answered. We have never had to face inflation to such an extent as at the moment appears likely. Let us hope it may never happen, but we must be prepared."

A Black Outlook

It would appear that in this year the Eady plan would yield about £1,250,000, which was inadequate to meet what British film production would require to carry out its programme. The British Film Producers' Association was desirous of the CEA supporting their case whereby there would be an additional contribution of ¼d. to the fund without exhibitors receiving any immediate pecuniary benefit themselves. The CEA Entertainments Tax Sub-committee did not support a scheme that would not give the exhibitors anything and were asking Sir Wilfred Eady to receive a deputation (with the knowledge of BFPA) to explore the possibilities of Customs and Excise considering a scheme that would enable both the producers and exhibitors to participate. As the Government was budgeting for £300,000,000 additional revenue, the outlook to Mr. Watts' mind, was bleak. That revenue would be raised by further taxation. Any direct relief from entertainments tax was out of the question. This would not solve the problem of British production (or of exhibitors' inceased costs and falling receipts), and if British production was to continue, money would have to be found. No Government could allow British film production to disappear. It would have to be helped until such time as it could at least recover the cost of its productions.

To Help Production

"Would the Government be prepared to help out of the ¼d. they took under the Eady plan? Would exhibitors be prepared to collect the proposed extra ¼d. without receiving anything themselves? I believe there are exhibitors who would consider this proposition if they were convinced that in doing so it would help British production to get on to an even keel. The CEA might have to give second thoughts to this.

"Exhibitors are not popular with the powers that be. That was obvious during the negotiations on the Eady plan. The KRS and the American producers were much more popular as they made a gesture by forgoing their right to film here on the Eady contribution.

"The distrust that exists on the three sides of the trade is astonishing. We are all in business for one purpose and yet we all go our different ways. Why cannot we have a united body of producers, renters and distributors to deal with common trade problems contributing towards the country's well-being instead of each doing it in their way and generally making half a job of it?"

The CEA-KRS joint committee had done a grand job of work. There was also a joint committee of BFPA and the CEA, but it had not functioned to the extent it should. Mr. Watts hoped that steps would be taken by the three bodies to set up a committee which would be able, as a trade, to deal with the many problems that arose and give the industry a better realisation of its political responsibilities. Efforts made some years ago to set up such a committee did not come to anything owing to personal jealousies and divergent interests.

Too Many Committees

"Although it will be said the trade has more than enough committees, I believe some of the existing committees could be scrapped with advantage and this one created in their places."

This speech was made by Mr. Watts in reply to the toast of "The Guests," which was proposed by T. E. Robinson. Referring to Tom O'Brien's proposal for a lump-sum payment of £20,000,000 by the Government to the National Film Finance Corporation, Robinson said he deferred to no one in his desire to see a healthy British film industry, but he had been wondering for some time if we were not suffering a little bit from financial indigestion. He would like to see slight alterations made in the Corporation's terms of reference. A Manchester production unit had been making films with success from its own resources for 15 years and equipped a studio for the purpose. Capital was exhausted and a request was made to the Corporation for a loan of £50,000, against money to come in, and to enable them to finance further productions. But the answer was "No." They did not get the loan.

He took a very poor view of that in view of the good pictures which had been produced by the Manchester studio for Northern audiences.

Robinson remarked: "I think some of the London offices think we in Lancashire have not yet got rid of the woad; they think we are still savages."

Jean Currier (president, NATKE), who deputised for Tom O'Brien, M.P., said the British film industry was often not treated as a goose that could lay golden eggs but as a gosling. The Government, by refusing American demands and by refusing British demands to assist film production, was killing the goose. The powers that be ought not to put the British film industry into the hands of the three tailors of Tooley Street. When committees were appointed, for heaven's sake let them be composed of people who understood the industry and had an appreciation of what the British film-going public wanted. Aspirations of the industry were more likely to be satisfied if the different elements could function as a "pure" industry without interference from the highbrow section. "After all, the highbrow section don't pay our wages," added Mrs. Currier.

Derek De Marney (who was accompanied by Susan Swan) spoke of the manner in which exhibitors—"you boys with the billboards"—could help the public to appreciate the efforts to further the British film industry—a reference to the "Better Business Campaign."

David Southwood, of the BBC, J. L. Thornley and Fred Hutchinson, of Paramount, discuss the technics of broadcasting SEPTEMBER AFFAIR for a "Seat in the Circle"

CEA AND NATKE TO MEET ON REGRADING

Two Schemes to be Discussed on Friday

THE CEA will meet the NATKE on Friday morning to resume discussions on the regrading of kinemas.

At that meeting the CEA will put forward two alternatives suggested by the general council at its meeting in December—the Dennis Walls plan, or the original general council scheme which was rejected by the union many months ago.

It is hoped the NATKE officials will be able to devise a compromise from the two schemes which will meet with the approval of the CEA.

The CEA officers will be joined by R. H. Dewes, S. K. Lewis and G. H. Scarborough.

NORTHERN

Misinterpretation of Lighting Restrictions Alleged

ALLEGATIONS that a local inspector was misinterpreting the Restriction of Lighting Order in banning canopy lighting and in demanding reductions of lighting in foyers were made at the meeting of the Northern branch by William Westwood.

"There seems to be no doubt whatever," he said, "that if canopy lighting is needed for the absolute safety of patrons—as when steps have to be negotiated—canopy lighting is in order. Lighting of foyers is quite outside any such inspector's jurisdiction."

TOM MASSICKS thought that the Association had been too acquiescent about this outside lighting ban. It saved no power when power needed to be saved, and it definitely injured the kinemas.

"We should advance right away the commonsense arguments for lighting up to a minimum height outside of 12 ft., without restrictions of any kind," he said. "We all know that outside lighting attracts attention to our kinemas and brings us additional patrons. That is in the interests of everybody, the Ministry included. When people are in the kinema they aren't burning electricity and coal at home. Let us press for a sensible attitude to these things, not two months hence, but now."

Newsreel Contracts

E. J. HINGE regretted that, for the first time, the Joint Conciliation Committee had failed to settle an issue between exhibitors and renters by amicable negotiation round the table. Their disagreement with the Newsreel Association over the imposition of penalties on any member who traded outside the new schedule would have to go to arbitration.

"There has, of course, long been a schedule," he said, "and, just as long, there has been bargaining between exhibitors and suppliers. If the Newsreel Association get away with this, who doubts that, in a little while, others with whom we deal will impose penalties on those who bargain with us according to the custom of the industry?

"We are not afraid of arbitration, but I must tell you that the other side have countered with an objection to the 'price-fixing schedule of the CEA.' They are, of course, attacking the '50 per cent. maximum' resolution; but that is not really relevant to the issue. No penalty is imposed or implied. It is simply an advice to members of approved practice in booking.

"I cannot, for the life of me, understand why the KRS has adopted this attitude; how they can contend that it is 'for the good of the industry.'"

The Annual Meeting

At the annual meeting the retiring chairman (W. B. THOMPSON) made an appeal for a livelier interest in the work of the branch on the part of its members.

"Ours is one of the biggest and most influential branches in the country," he said, "but its real strength is not in the figures of membership. It resides in the active members. We need to pull our weight in the national councils, and a much bigger monthly attendance."

The incoming chairman (HARRY GRIFFITHS) intimated that, in an effort to stimulate a wider interest in the branch meetings, a resume of the minutes would for a trial period of six months be circulated with the meeting notices. The balance-sheet showed a favourable balance on the year of £172, the assets of the branch now totalling £3,125. In his report, the TREASURER noted with gratification the modest total (about £520) of travelling expenses.

E. J. HINGE, as national treasurer, assured them that the branch was run a good deal more economically than some of which he had knowledge.

Officers were elected as follow:—

Chairman, Harry Griffiths; vice-chairman, Cecil Wood; treasurer, Carter Crowe; delegates, W. Carr, C. Chipchase, W. S. Gibson, E. J. Hinge, F. J. Jordan, Harry Griffiths, Tom Maesicks and the Hon. W. Westwood.

Trustees: Stanley Gibson, William Carr, John Dawe.

Executive: F. M. Morrison, A. Buglass, M. Dawe, E. R. Eadie, R. Gilbertson, L. Lewis, H. Morland, Bert Renwick, Jack Snell, J. T. Sharples, David Turnbull, R. C. Sidney-Wilmot.

Representative on National General Purposes Committee: W. Carr; deputy, Fred Jordan.

Area Conciliation Board: W. Carr, Carter Crowe, Stanley Gibson, Tom Massicks, the Hon. W. Westwood.

"Better Business" Campaign Committee: Tom Massicks, Maurice Dawe, Cecil Wood, Louis Lewis.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

RECORD BREAKERS

"King Solomon's Mines" (MGM) is to be kept on for yet another week at the Empire. The critics can't keep a good film down! Another record breaker is "All About Eve" (20th Century-Fox). It opened at the Gaumont on December 7, and, despite its general release last Monday, carries on at its original home until January 31. Many labelled it sophisticated, but its universal appeal has been proved beyond doubt. Needless to say, "Cinderella" (RKO-Radio) is firmly entrenched at the Prince of Wales Theatre, and "Samson and Delilah" (Paramount) at the Carlton. Another persistent success is "Flame and the Arrow" (Warner). It took quite a beating from the Press, but continues to confound them at the Warner Theatre. And now for a couple of useful "double bills." "Walk Softly, Stranger" and "The Secret Fury" (RKO-Radio) are doing well at the Odeon, Leicester Square, and "Where Danger Lives" and "Born to be Bad" (RKO-Radio) have "turned up" at the Odeon, Marble Arch. Although neither film is exactly a world beater, there is no denying that they are good box-office value coupled. The proof of the pudding is in the eating. Incidentally, "The Jolson Story" (Columbia) is back in circulation at the New Gallery, where it is showing that its initial success was no fluke, and "City Lights" (United Artists) is still exceeding "break" figures at the Rialto. Here is a light that not even a troubled government can dim.

One of the most recent general releases is "Lilli Marlene" (Monarch). This honest to goodness British film made for showmen by a showman more than pulled its weight in the West End and is amply fulfilling promise in the suburbs.

In front of me I have an advertisement put out by the Brewers. It shows a couple entering their "local" and reads "Have a Beer on the way." The next illustration depicts the thirst-quenched pair walking into a kinema. Unfortunately, many young people haven't enough money for a pint of wallop and the pictures and, as many exhibitors know, the tankard usually wins. It'll be interesting to read the "Better Business" boys' answer to this one!

John Brinn

PRE-RELEASES AND RELEASE DATES

"THE Breaking Point," Warner's drama based on an Ernest Hemingway story, opens at the Warner Theatre, Leicester Square, W.C.2, today (Thursday). It follows the successful "The Flame and the Arrow," which, having been scheduled originally for two weeks, was finally held for five.

John Garfield and Patricia Neal top the cast of "The Breaking Point," which tells of a man's fight against adversity and crookedness. Most of the action is at sea.

"They Made Me a Fugitive," British gangster thriller, starring Sally Gray, Trevor Howard and Griffith Jones, is being re-released by Warner's on Monday, January 29. The present length of the picture is 8,015 ft. Directed by Cavalcanti and produced by N. Bronsten, "They Made Me a Fugitive" tells how Howard gets involved in the black market, is "framed," but finally levels the score with the suave crook played by Griffith Jones.

* * *

In Technicolor, "Branded," Alan Ladd's starring picture for Paramount, succeeded "Samson and Delilah" at the Plaza, Piccadilly, W.1, last Friday. It tells of a man who has lived by his wits and poses as the long-lost son of a rancher's family. Rudolph Mate directed the picture, the cast of which includes Mona Freeman, Charles Bickford, Robert Keith, Peter Hanson, Joseph Calleia, Selena Royle and Tom Tully.

"Samson and Delilah" is about to enter its sixth West End week at the Carlton, Haymarket, S.W.1, and the demand for seats for this Technicolor spectacle is reported to be increasingly heavy. The picture has already played to big business at both the Carlton and the Plaza since before Christmas.

* * *

Darryl F. Zanuck's "All About Eve," co-starring Bette Davis, Anne Baxter, George Sanders and Celeste Holm, will have completed an eight weeks' run for 20th Century-Fox when it is withdrawn from the Gaumont, Haymarket, S.W.1, on January 31, thus breaking a five-year hold-over record at that theatre, where no film has played more than six weeks since 1945. "All About Eve" started north-west London general release on Monday.

"I Shall Return," Technicolor drama, co-starring Tyrone Power and Micheline Prelle in a story of how U.S servicemen, hiding from the Japanese in the Pacific, organised guerilla warfare and prepared the way for General MacArthur's return, will be generally released on January 29. Fritz Lang directed.

* * *

United Artists' "So Young, So Bad" has proved such a success at the London Pavilion, Piccadilly Circus, W.1, that it was held for a third week. Starring in the film are Paul Henried, and Catherine McLeod, with four young newcomers, Anne Francis, Anne Jackson, Enid Pulver and Rosita Moreno.

* * *

Excellent business is reported from the Cameo-Polytechnic, Regent Street, W.1, where Blue Ribbon's "La Vie Commence Demain" ("Life Begins Tomorrow"), one in the first group to receive the "X" certificate, is now in its third week.

* * *

In the four weeks commencing January 29, Exclusive Films has set five circuit releases for its pictures.

"The Rossiter Case," co-starring Helen Shingler and Clement McCallin, is to be released on the G-B circuit on Monday, January 29, and "Radar Secret Service," starring John Howard and Adele Jergens, goes to the Odeon circuit on the same day.

On Monday, February 5, "Rimfire," with James Millican and Mary Beth Hughes, starts ABC release, to be followed on February 26 by "Motor Patrol" on the Odeon circuit, and "Grand Canyon" (Falcon Films) on ABC.

The Lippert film, "The Steel Helmet," has already been well received in America. Written, produced and directed by Samuel Fuller, it includes in the cast Robert Hutton, Steve Brodie and James Edwards, and introduces newcomer Gene Evans. It is a story of the courage and daring of a small group of United Nations troops fighting in Korea.

Exclusive will trade show this picture soon.

* * *

Columbia's' box-office combination of the Robert Cummings-Joan Caulfield Technicolor musical "Girl of the Year" with "Frightened City," drama of New York, teaming Evelyn Keyes, Charles Korvin, William Bishop and Dorothy Malone, has made big grosses in Birmingham, Bradford, Bristol, Glasgow, Leeds, Liverpool, Manchester, Morecambe, Newcastle-on-Tyne, Rhyl and Weston-super-Mare.

* * *

RKO-Radio product is hitting up a big box-office pace in the West End with six productions showing simultaneously last week-end.

"Cinderella," the Walt Disney Technicolor musical, continues its successful road at the Prince of Wales Theatre, W.1.

The double bill, "Walk Softly, Stranger," and "The Secret Fury," also got off to a flying start at the Odeon, Leicester Square, W.C., with business among the best the theatre has enjoyed for some time: "Where Danger Lives" and "Born to be Bad" at the Odeon, Marble Arch, W.1, maintained a top box-office pace.

Three more top-line productions have London general release this month. January 15 saw the release of the representation of "The Hunchback of Notre Dame," which started a run at the Marble Arch Pavilion, W.1, on January 18. Starring Charles Laughton, the cast includes Maureen O'Hara, Thomas Mitchell, Edmond O'Brien, Alan Marshal, Walter Hampden, Katharine Alexander, Harry Davenport, George Zucco, Fritz Lieber, Helene Whitney, Minna Gombell and George Tobias.

Entirely different screenfare is presented in "Roughshod," set for London general release on January 29. Co-starring Robert Sterling, John Ireland, Gloria Grahame and Claude Jarman, jun., "Roughshod" is set against the

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BRITISH LION CAMPAIGN FOR "INTO THE BLUE"

National Tie-up With Dance Halls

BRITISH LION'S all-out drive for "Better Business" through better showmanship is behind its extensive exploitation campaign for Herbert Wilcox's romantic comedy, "Into the Blue," which stars Michael Wilding, Odile Versois, Constance Cummins and Jack Hulbert.

Prominent will be the national launching of the new dance, Le Bacontrai, a samba, specially devised by Adele England, whose Lambeth Walk and Hampstead Way were world-wide successes. Le Bacontrai is featured in the cabaret scene with Jack Hulbert and a bevy of Parisian girls. Adele England's version has now been arranged and consists of a simple ballroom routine.

By a national tie-up with Mecca Dance Halls, this new samba will be seen all over the country and should bring good publicity for "Into the Blue." The initial launching takes place at the Royal Ballroom, Tottenham, on Friday, January 26, when Adele England, together with pupils and assistants, will demonstrate the dance. This will be followed by further launchings at the Palais, Ilford, on February 2, and at the Locarno, Streatham, on February 9.

Music Dealer Displays

Words and music for Le Bacontrai are being published by Edward Kassner and Co., which has collaborated in devising a full link-up with all music dealers whereby displays and posters will be made available for kinema managers.

British Lion has prepared a special teaser record, to be played two weeks in advance of playdate to create interest in the picture and stress its comedy.

In addition, the campaign sheets for "Into the Blue" contain a wide range of tie-up suggestions covering every type of shop and store. Suggestions range from contacting local branches of Sea Cadets, Sea Scouts and Sea Rangers to ship modelling and painting contests.

British Lion has also arranged a full range of Ad-Sale accessories covering special eye-catching lobby displays, coloured slides, linen banners, lobby cards and special lifebelt displays, which are available at a reasonable rate.

British Trio in Eros "Festival Group" of Trade Shows

"ALL QUIET" PRODUCER'S WORLD WAR II FILM

TOPICALLY titled "The Festival Group," the Eros programme includes three new British productions, the Fairbanks-Donlan comedy "Mr. Drake's Duck"; "One Wild Oat," screen version of the record-breaking stage farce; and the Sonia Dresdel thriller "The Third Visitor."

Three new American pictures are: "A Walk in the Sun," Lewis Milestone's World War II successor to "All Quiet on the Western Front"; the new Hal Roach Cinecolor comedy "Curley" and "Ski Patrol," an adventure story of warfare in the snows. The list is rounded off by a number of excellent reissues, topped by Abbott and Costello's "Ride 'Em Cowboy."

Fairbanks-Donlan Comedy

"Mr. Drake's Duck" (trade shown yesterday (Wednesday), presents Douglas Fairbanks, jun., co-starred with Yolande Donlan, in a novel story about a duck, owned by the pair, which is discovered to lay uranium eggs. The bird becomes front-page news overnight and nearly causes an international crisis. The supporting cast includes Jon Pertwee, Wilfrid Hyde-White, A. E. Matthews, Howard Marion-Crawford and Reginald Beckwith. "Mr. Drake's Duck" was produced by Daniel M. Angel and written and directed by Val Guest, from a story by Ian Messiter.

"A Walk in the Sun" (trade show, Studio One, Oxford Street, W.1, Wednesday, January 31, 10.30 a.m.). Producer-director, Lewis Milestone, who made "All Quiet on the Western Front," has now provided the public with an epic of World War II. Starring Dana Andrews and Richard Conte, "A Walk in the Sun" views the war from the angle of the ordinary infantryman.

"One Wild Oat" (Studio One, Friday, February 9, 10.30 a.m.), adaptation of the stage farce which broke theatrical records all over the country, presents a new comedy team in Robertson Hare and Stanley Holloway, who are co-starred for the first time. Andrew Crawford and June Sylvaine provide the romantic interest, and Sam Costa and Robert Moreton have feature parts. Produced by John Croydon, the film was directed by Charles Saunders.

"The Third Visitor" (trade show, Studio One, Friday, February 2, 10.30 a.m.) is the screen version of the thriller, which had a long West End run at the Duke of York's Theatre. Sonia Dresdel co-stars with Guy Middleton, and the film has a surprise ending and is enlivened by flashes of humour. Colin Gordon, Eleanor Summerfield, Hubert Gregg and Karel Stepanek are in support. The picture was produced by Ernest Gartside and directed by Maurice Elvey.

"Ski Patrol" (Studio One, February 8, 10.30 a.m.) is a war picture set against an attractive and unusual background of snowfields and mountain scenery. Starring Philip Dorn and Luli Deste. It is a drama about a group of ski-fighters defending their homeland against heavy enemy forces.

"Carley," Studio One, Friday, February 1, 10.30 a.m.) is a Hal Roach comedy in Cinecolor about the escapades of a bunch of mischievous juveniles. It introduces a new boy actor, Larry Olsen. Others in the cast are Frances Rafferty and Gerald Perreau.

"The Festival of Sport" (Studio One, following "Curley") is a British production which, in a series of action shots, highlights aspects of international sporting events in Great Britain.

Special Re-releases

"Arabian Nights" (Studio One, February 7, 10.30 a.m.) follows "All Quiet on the Western Front" as the second of the "special re-releases." In Technicolor, it provides thrills against an Oriental background. Sabu, Maria Montez and Jon Hall play the principal parts in a story of old Bagdad.

Heading the list of further reissues from Eros is the Abbott and Costello comedy, "Ride 'em Cowboy" (Hammer Theatre, Wardour Street, W.1, February 13, 10.45 a.m.). Other titles are "Nightmare" (Hammer Theatre, Wednesday, February 14, 10.45 a.m.), a spy-thriller, starring Brian Donlevy and Diana Barrymore; "Frontier Badmen" (Hammer Theatre, Thursday, February 15, 10.45 a.m.), western, with Robert Paige and Anne Gwynne, story of Texas cattle rustlers; and "The Devil's Pipeline" (Hammer Theatre, February 16, 10.45 a.m.), starring Richard Arlen and Andy Devine.

TWO-SIDED CASE FOR INDEPENDENTS

John Baxter and C. P. Metcalfe Talk it Over

PROMINENT West Riding exhibitors were entertained by Arthur Simmons, ABFD's branch manager, following the Leeds trade show of "The Second Mate." Among those present were Sam Eckhart and C. P. Metcalfe, who had a lengthy chat with John Baxter, director of the film, on the position of the independent producer in relation to the independent exhibitor.

Baxter expressed himself as very happy about the independent exhibitor—a sentiment in which Metcalfe agreed, although he pointed out that independent houses had been having a thin time. Many, after a prosperous wartime period, were now losing money.

Anxious to Co-operate

One factor which pleased Baxter was the fact that in his recent meetings with exhibitors at trade shows of his picture, was that independents were now anxious to co-operate. If they would only co-operate with the independent producer they could both get somewhere, he said. The trouble had been for years that the circuits take the pick of the pictures. The prospect, however, was now better.

"But," continued Baxter, "what the independent producers want is some sort of guarantee of continuity of production. Nowadays he spends anything up to £300,000 on a picture and then has to wait for its return before he can start another. This is no good. If British production is to prosper without the circuits, both he and the independent exhibitor must be able to see three or four pictures ahead."

Both Baxter and Metcalfe agreed that the Eady plan was working well.

Scenes from British Lion-Independent's forthcoming group of trade shows. Charles Goldner, Coleen Gray, and George Raft in I'LL GET YOU FOR THIS, a Romulus-Kaydor production, which will be shown at the Rialto, February 8, at 10.30 a.m. Ava Gardner and James Mason in PANDORA AND THE FLYING DUTCHMAN, a Romulus-Dorkey production, Rialto, February 6, at 10.30 a.m. Geraldine Fitzgerald, David Farrar, and Roland Culver in THE LATE EDWINA BLACK, an Elvey-Gartside production, Rialto, February 7, at 10.30 a.m.

Harold Huth, Robert Flemyng and P. Giles of ABC congratulate Fay Compton on her performance in GFD's BLACKMAILED, which is reviewed in this issue. It opens at the Gaumont, Haymarket, and the Marble Arch Pavilion on February 1. In the second picture are Arthur Levy, GFD; Frank Ledger, Davies Cinemas; Monty Osloff, GFD and Willie Morris with Joan Rice after attending her film debut in GFD's BLACKMAILED

CONTINENTAL FILMS GROW IN POPULARITY

A Royal Request to Blue Ribbon • *Films de France Successes* • Grand National's New French Film

THE King and Queen have requested to see the Blue Ribbon film "Les Amants de Verone," which is going to have its third run in the West End of London since its release a year ago. It will be shown at the Berkeley Cinema.

The steady rise in the number of Continental films which will be available during the early part of the year is apparent in Blue Ribbon's plans announced by Raymond Cravenne, managing director.

Films scheduled for early presentation include: "Les Casse-Pieds" ("As others See Us"), starring Noel-Noel; "Assassinat du Pere Noel" ("The Murder of Father Christmas"), starring Harry Bauer; "Clochemerle," based on the novel by Gabriel Chevalier; "Les Miserables," a reissue, starring Harry Bauer; "Prelude a La Gloire" ("Roberto"), featuring Roberto Penzi, the child prodigy; "La Foire Aux Chimeres" ("The Devil and the Angel"), which stars Erich Von Stroheim, Salou and Mareleine Sologne, and "Le 84 Prend Des Vacances" ("Bus 84 Out in the Blue").

Two More in Focus from Columbia

Two productions due before the Columbia cameras next month are "Ten Tall Men," a drama of the French Foreign Legion, starring Burt Lancaster; and "Small Wonder," a film that tells how the first year of a baby's life effects its parents.

Columbia plans to make a colour picture of the life story of Tecumseh, under the title "Brave Warrior." Tecumseh was a Shawnee chief who became a brigadier-general in the British Army during the war of 1812.

George Montgomery's next starring vehicle will be "Cripple Creek," due to start soon. It deals with the vigilantes in the Monta mining camps of 1854.

PROOF of the increasing popularity of Continental films is that following the naming by British critics of two French films, "Orpheus" and "Jour de Fete," among the ten best films of the year, "Orpheus" is listed by the British Film Academy and also heads the "outstanding" films of the year, according to the rating of the British Film Institute.

Both pictures are distributed by Films de France and, according to Ingram Fraser, managing director, both these pictures have broken London and provincial records. They have secured more and longer bookings than on any of our films.

In 1951 Films de France will soon present "Maneges" (The Wanton), which has the new "X" certificate, and will shortly be going on at the Tatler, Charing Cross Road. This story of a gold-digging mother and daughter who bring moral and financial ruin to a man was bitterly condemned in France as an unsavoury theme, but turned out to be one of the biggest successes of 1950.

Other films include Maurice Chevalier in "Ma Pomme," Louis Jouvet and Suzy Delair in "Lady Paname," a story of Paris music-halls in Charleston days "Au Royaume des Cieux" (Woman Hunt), which presents ten teen-age French girl stars-to-be, and "Pattes Blanches" (White Legs), starring Suzy Delair, which will have its first run at The Continentale, Tottenham Court Road, in early spring.

IN accordance with his policy of selecting leading Continental productions for UK release Maurice J. Wilson, Grand National chief, has secured the British distribution rights of the French film "Souvenirs Perdus" ("Lost Property"), a Jacques Roitfeld production.

It features nine top-ranking French stars and has been a great success in Paris. Directed by Christian Jaque, from an original story and screenplay by Jacques Companeez, "Souvenirs Perdus" is really four stories in one, centring on four articles left in a lost property office. A dramatic episode stars Gerard Philipe and Daniele Delorme; a comedy episode features Bernard Blier and Yves Montand; a romantic episode centres around Edwige Feuillere and Pierre Brasseur; while Francois Perier, Suzy Delair and Armand Bernard are seen in an interlude of crazy farce.

Grand National expects to fix a London trade show date soon.

Members of the Crofton (Wakefield) Parish Council agreed to support the application of a Leeds man to convert a local barn into a kinema seating 300 people.

RELEASE DATES—*continued from page 26*

rugged country of the Sonora Pass in California.

Thrills and excitement abound in "The Clay Pigeon," which is also set for general release on January 29. It co-stars Bill Williams and Barbara Hale.

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Censors' cuts restored to Grand National's "Passionnelle" under its new "X" certificate, have added nearly four minutes playing time to the film, the revised length of which is now 8,007 feet.

"Passionnelle," based on Emile Zola's story, "Pour Une Nuit D'Amour," and starring Odette Joyeux and Alerme, was originally awarded an "A" certificate. In this form it ran for a successful six weeks last year at the Cameo Polytechniq, Regent Street, W.1. Now it is to have a season at the Berkeley, Tottenham Court Road W.1, commencing on March 11.

PARAMOUNT'S TWO TRADE SHOWS

Romance and Action

PARAMOUNT'S trade show of "The Mating Season" took place in the company's private theatre, Wardour Street, W.1, on January 24, at 10.45 a.m. and 2.45 p.m.

The cast is headed by Gene Tierney, John Lund, Thelma Ritter, Miriam Hopkins, James Lorimer, Jan Sterling and Cora Witherspoon. The picture was directed by Mitchell Leisen and produced by Charles Brackett. The story is the romance between a young man of humble parentage and an ambassador's daughter, and contains some gay comedy.

"The Great Missouri Raid," to be screened in the Paramount's private theatre to-morrow (Friday), at 10.45 a.m. and 2.45 p.m., an adventure spectacle, in Technicolor, the story of Frank and Jesse James and deals almost entirely with substantiated fact.

The cast includes Wendell Corey and Macdonald Carey, Ward Bond, Ellen Drew, Anne Revere, Edgar Buchanan, Bruce Bennett, Bill Williams and Paul Lees. The director was Gordon Douglas.

deMille's Circus Story Casting

Cecil deMille has signed Cornel Wilde for one of the six top roles in his Technicolor circus story for Paramount, "The Greatest Show on Earth." The other two male stars are James Stewart, as the clown, and Charles Heston, as the circus manager. Betty Hutton is the trapeze girl and Dorothy Lamour the "iron jaw" girl.

The two leading parts in William Wyler's "Detective Story" will be played by Kirk Douglas and William Bendix. Also in the cast are Lee Grant and Joe Wiseman.

Bob Hope has entered a new exclusive long-term contract to star for Paramount, the studio which took him to Hollywood from Broadway in 1937.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Battle of Powder River (GFD)—U.S.	81 min. (A)	Van Heflin, ... Yvonne De Carlo, Preston Foster.	Forthright outdoor melodrama, photographed in Technicolor. Story, hinging on desperate battle of Redskins and the U.S. Cavalry holding characterisation good and finale thrilling.	Very good "cowboy-Indian" fare (CC).
*Blackmailed ... ... (GFD)—British.	85 min. (A)	Mai Zetterling, ... Fay Compton, Dirk Bogarde.	Unusual romantic crime melodrama centring upon a kindly middle-aged woman who is provoked into killing a blackmailer. Repercussions somewhat extravagant, but Fay Compton's performance good, feminine appeal subtle and climax powerful.	Above average British "thriller" (NC).
Born Yesterday ... ... (Columbia)—U.S.	103 min. (A)	Judy Holliday, ... William Holden, Broderick Crawford.	Side-splitting romantic comedy, woven around a not-so-dumb blonde. Story neat and witty, Judy Holliday's performance terrific, support first rate and dialogue snappy. Gilt-edged mirth-quake carries obvious feminine appeal.	Excellent light booking (C).
*Dark Man, The ... (GFD)—British.	90 min. (A)	Natasha Parry, ... Edward Underdown, Maxwell Reed.	Romantic crime melodrama, adapted from Jeffrey Dell's exciting novel. Man-hunt story contains strong feminine interest, characterisation vital and natural and climax terrific.	Excellent British "thick-ear" (C).
Grounds for Marriage ... (MGM)—U.S.	90 min. (U)	Van Johnson, ... Kathryn Grayson, Paula Raymond.	Farcical comedy with a clinical fringe and occasional songs, illustrating an attractive singer's battle to regain the affections of her doctor ex-husband. Incidental gags bright, but plot thin and footage excessive.	Moderate light booking (CC).
Outlaw Country ... ... (Falcon)—U.S.	71 min. (U)	Lash La Rue, ... Fuzzy St. John, Nancy Saunders.	Saddle-soap opera, presenting yet another variation of the dual identity theme. Treatment robust, but footage slightly excessive.	"Second" mainly for the unsophisticated (CC).
Rawhide ... ... (20th Century-Fox)—U.S.	85 min. (A)	Tyrone Power, ... Susan Hayward, Hugh Marlowe.	Unadulterated "he-man" fare, staged at a picturesque but isolated stage coach stop. Story bloody but morally sound, characterisation good, small child interest, or rather feminine appeal, subtle, and climax white-hot.	Very good "real life" western (C).
*Red Duster, The ... (International)—British.	34 min. (U)	Commentary by D. McDonald-Hobley.	"Life on the ocean waves" interest featurette, illustrating the first voyage of a young seaman. Continuity uneven, but D. McDonald-Hobley's commentary good.	Useful quota "fill-up" (CC).
Rimfire ... ... (Exclusive)—U.S.	64 min. (A)	James Millican, ... Mary Beth Hughes, Victor Kilian.	Exuberant western who-dunnit, set in the immediate post-Civil War period. Death roll heavy, but acting competent and sense of humour keen.	Good "second" (NC).
Watch the Birdie ... (MGM)—U.S.	70 min. (U)	Red Skelton, ... Arlene Dahl, Ann Miller.	Jolly, slapstick comedy telling of the adventures and misadventures of a goofy camera store owner who does himself a good turn by saving a wealthy young woman from her crooked lawyer. Gags evergreen, Red Skelton versatile and staging first class.	Capital "double bill" (CC).
REISSUE				
Abilene Town ... ... (Apex)—U.S.	89 min. (A)	Randolph Scott, ... Ann Dvorak, Edgar Buchanan.	Hectic outdoor melodrama originally reviewed in "Kine," April 4, 1946.	Good average western (C).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *Edited by Josh Billings*

BORN YESTERDAY

olumbia. American (A). Directed by George ukor. Featuring Judy Holliday, William olden and Broderick Crawford. 9,270 feet. Release not fixed.

SIDE-SPLITTING romantic comedy, with a moral core. A brilliant amplification of e phenomenal Broadway and West End age success; it proves that a little learning is no means a dangerous thing, and expresses s parable in a swift succession of incredibly nny situations, brilliantly illuminated by e marvellous cracks and mannerisms of the reatest of all dumb blondes, Judy Holliday. berally fed by a hand-picked supporting cast, e not only times her lines perfectly but extracts laughs from politics and big business. American in idiom and atmosphere, but universal in appeal and approach, it's one of the funniest films of all time and an obvious box-office certainty. Excellent light booking.

Story.—Harry Brock, a tough, commercially successful junk merchant, arrives at a Washington hotel together with his beautiful but completely dumb ex-chorus girl cutie, Billie, to promote an international cartel. His buddy is a crafty senator, but when he introduces Billie to the senator's family her abysmal ignorance of the social graces causes embarrassment to all. To avoid further trouble, Harry arranges for Paul Berall, an idealist newspaper man, to coach Billie. She proves an apt pupil and the more educated she becomes the more she realises that Harry is a crook and a dirty one at that! When she tells Harry what she thinks of him he beats her up. She then leaves him and marries Paul, but refuses to hand over incriminating papers to Harry or resign from the boards of his companies until he reforms.

Production.—The picture is mainly a conversation piece, but by plugging Judy Holliday for all she's worth—and she's worth plenty—it creates a storm of laughs at the start and the hurricane carries it at a lively pace to a devastating yet, oddly enough, lofty climax. Both Broderick Crawford and William Holden admirably support Judy, while appropriate highlights of Washington help to vary back-

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REVIEWS—continued from page 28A

ground. Grand, crisp fun from start to finish, it gains a terrific advantage over most other comedies by artfully cultivating feminine appeal while poking fun at many of the foibles of the fair sex. Fresh from the stage with gilt-edged credentials, its box-office potentialities stand out a mile. In short, "Born Yesterday" is the complete answer to every showman's prayer.

Points of Appeal.—Snappy story, marvellous comedy portrayal by Judy Holliday, first-rate support, clever dialogue, subtle feminine angle, pleasing romance and box-office title.

THE DARK MAN

General FD. British (A). Featuring Natasha Parry, Edward Underdown and Maxwell Reed. Produced by Julian Wintle. Directed by Jeffrey Dell. Screenplay by Jeffrey Dell. Director of photography, Eric Cross. Musical director, Hubert Clifford. 8,186 *feet. Release not fixed.*

ROMANTIC crime melodrama put over with appropriate gusto. It hinges on a man-hunt, yet logically introduces a sympathetic feminine interest while briskly working up to a stern, breathtaking and sentimentally refreshing climax, actually staged on a wind-swept seaside artillery range. Natasha Parry and Edward Underdown act with commendable restraint as heroine and hero, and Maxwell Reed is wholly effective without hardly saying a word, as the villain. The supporting types are also skilfully drawn. Picturesque backgrounds, finely photographed, supply the finishing touch. Exuberant, gloriously uninhibited "cops and robbers," it should go down equally well with the "ninepennies" and the tiara trade. Excellent British "thick-ear."

Story.—The Dark Man, a trigger-happy spiv, traces Mostyn, a black marketeer, to his country cottage, shoots him dead and robs him. The Dark Man gets into a waiting taxi, rides some distance and bumps off the driver. Molly Lester, a young repertory actress, performing in a theatre at nearby Walsham Bay, hears the shots while out cycling. After reading in the local paper of the discovery of two murders, Molly goes to the police station and tells what little she knows. The Dark Man, fearing that Molly can identify him, hangs around awaiting the chance to rub her out. Inspector Jack Viner, of Scotland Yard, is sent to Walsham Bay to collaborate with the local superintendent, and he and Molly fall in love. While Jack is in London checking up fresh evidence, the Dark Man enters Molly's "digs" and very nearly succeeds in killing her. She is taken to hospital, but the Dark Man kidnaps her on her discharge. Jack gets to hear, and finally the Dark Man takes refuge on a coastal artillery range. The Army and Navy are brought in, but after nightfall Jack has the satisfaction of disposing of the Dark Man as he makes for a boat.

Production.—The picture has a few improbabilities—for instance, Molly, played with quiet skill by Natasha Parry, easily the most promising of our younger actresses, sticks out her neck once or twice, and Maxwell Reed takes unnecessary chances as the Dark Man—but at all times dramatic license is put to good account. The refreshing, typically English seaside atmosphere heightens contrast, while the artillery range round-up is one of the best thrills of its kind put over on the British, or for that matter American, screen. Lastly, a word for the director of photography, he caps the intriguing and exciting hokum with grand panoramas and night "shots."

Points of Appeal.—Warm, intriguing and exciting plot, easy characterisation, smooth dialogue, excellent photography, box-office title and terrific finale.

RAWHIDE

Twentieth Century-Fox. American (A). Directed by Henry Hathaway. Featuring Tyrone Power, Susan Hayward and Hugh Marlowe. 7,713 *feet. Release not fixed.*

UNADULTERATED "he-man" fare, worked out to a bloody, though morally and dramatically, satisfying conclusion at a picturesque but isolated stage-coach stop. Only six adult characters matter, a young man and a girl, guardian of her dead sister's baby, and their four brutal bandit captors, but all are played with vitality and conviction, and skilfully manipulated by the director. The final foray, involving the toddler, reaches white heat. An intriguing title, a subtle feminine angle and big star values round off powerful, out-of-the-rut "outdoors." Very good "real life" western.

Story.—Tom Owens, apprenticed to Sam Todd, an old-timer operating a station at Rawhide, a lonely spot, is around when a troop of cavalrymen call and warn Sam to be on the lookout for Rafe Zimmerman, a bandit, and his three henchmen, who have broken jail while under sentence of death. Vinnie Holt, an attractive, high-spirited girl, arrives on the next coach with her dead sister's small child, Callie. She is not permitted to ride on, although the coach is to be escorted by the cavalrymen. Soon after, Zimmerman and his companions, Tevis, Gratz and Yancy, turn up intent upon robbing the next coach. They shoot Sam and imprison Tom and Vinnie, believing them to be man and wife. The captives try to burrow to safety, but eventually the rogues fall out and blaze at each other. The toothy, bulging-eyed Tevis survives and threatens to shoot Callie unless Tom surrenders. Tom agrees, but before the treacherous Tevis can dispose of Tom, Vinnie picks up a gun and "drops" Tevis. Tom and Vinnie then decide to marry.

Production.—The picture takes its time to get warmed up, but even though there is more talk than action during the first hour, tension seldom slackens. The shooting climax is tremendously thrilling, and the small child is artfully employed to stir the distaff side. There is no violent love making, but Susan Hayward is so full of life and terrifically feminine that she has only to hang around to promote sex interest. What natural backgrounds there are, are superb and contribute to good atmosphere. For those who like their westerns raw this is definitely the very thing. Our yardstick, "The Gunfighter."

Points of Appeal.—Arresting and intriguing story, very good characterisation, box-office stars, tense and spectacular climax and provocative title.

BLACKMAILED

General FD. British (A). Featuring Mai Zetterling, Fay Compton and Dirk Bogarde. Produced by Harold Huth. Directed by Marc Allegret. Screenplay by Hugh Mills and Roger Vadim. Director of photography, George Stretton. Musical director, John Wooldridge. 7,611 *feet. Release not fixed.*

UNUSUAL romantic crime melodrama, with authentic London backgrounds. It centres around a kindly middle-aged woman who is provoked into killing a blackmailer, but keeps silent rather than injure the dead man's many victims, only to see her good intentions end in stark tragedy. The hard-luck story contains a few arty-crafty underdog characters, but, fortunately, Fay Compton's sincere and accomplished performance in the lead, together with a hectic, though unhappy ending, does much to keep it down to earth. Despite the absence of emotional stability, it's acceptable "thick-ear" for other than rabid realists and action fans. Above-average British "thriller."

Story.—Mrs. Christopher, lady almoner at a London hospital, promises a patient to deliver a sum of money to a Mr. Sine. Arriving at Sine's home, she overhears him blackmailing a Mrs. Carol Edwards. During a struggle, Sine is accidentally shot by Mrs. Christopher. Dr. Giles Freeman, another of Sine's victims, calls and sees Mrs. Christopher and Carol with the dead man. Freeman, who has fallen for Carol, and she for him, persuades Mrs. Christopher not to talk, but by holding her tongue she fails to ease things for Carol, who has an invalid and suspicious husband, Maurice, or another victim, Stephen Mundy, an Army deserter, and his girl friend, Alma, fugitive from a reform school. Completely unaware of all this, Hugh Sainsbury, Mrs. Christopher's newspaper editor brother, brings matters to a head by offering a reward for information concerning the killing. Stephen tries to collect, but falls to his death evading the police. Mrs. Christopher then does what she should have done in the first place—confesses.

Production.—Fay Compton is an object of sympathy as Mrs. Christopher, and Joan Rice shows promise as Alma, a girl who appears to have wandered from the pages of "The Constant Nymph," but the rest of the blackmailer's victims represent theatrical rather than living types and their odd behaviour robs much of the film of conviction. The long arm of coincidence is also strained, yet for all its fictional fundamentals it has a heart and a poignant and suspenseful climax. What with one and the other, it should hold the majority of audiences and the womenfolk in particular. For a thriller, it's not a bad "weepie" or morality play.

Points of Appeal.—Title, impressive performance by Fay Compton, subtle feminine angle and spectacular finale.

WATCH THE BIRDIE

MGM. American. (U.) Directed by Jack Donohue. Featuring Red Skelton, Arlene Dahl and Ann Miller. 6,381 *feet. Release not fixed.*

JOLLY, disarmingly naive slapstick comedy, telling of the adventures and misadventures of a goofy camera store owner who does himself a good turn by preventing an attractive and wealthy young woman from being exploited by her crooked lawyer. The plot is not exactly new, but versatile Red Skelton, who, by the way, plays the triple role of hero, his father and grandfather, succeeds in extracting fresh laughs from the old malarky. The lively romp, liberally staged, should go down well with most audiences. Capital "double bill."

Story.—Rusty Cammeron, proprietor of a near bankrupt camera supply store, turns free lance news photographer to keep the wolf from the door. One day he falls into the river and Lucia Corlane, a pretty, well-to-do girl, rescues him. She takes pity on Rusty and instructs Grantland D. Farns, her lawyer, to buy enough goods from Rusty's shop to put him on his feet. Later, Rusty accidentally secures "talkie" photographs which prove that Farns is planning to diddle Lucia over a housing project. Farns then engages Miss Lucky Vista, a sexy bit, to relieve Rusty of the incriminating "snaps." After she fails, Rusty and Lucia, who is now aware of Farns' villainy, are kidnapped, but escape and round up Farns and his accomplice with a giant lumber "hyster."

Production.—The picture is nearly all Red Skelton, but an eager supporting cast and clever double exposure photography prevent it from looking like a one-man show. The funniest gags are wisely held back until the last reels and the final chase between Rusty and Lucia, perched on the top of a mammoth motor log carrier that straddles the road, and the villains of the piece in an MG Midget, heaves it well up in the popular knockabout category. Always entertaining and frequently sidesplitting, it brings much needed light relief to the screen.

Points of Appeal.—Clever and tireless performance by Red Skelton, good support, evergreen cracks and novel and laughable finale.

THE RED DUSTER

International. British (U). Commentary by D. McDonald-Hobley. Produced, directed and written by M. Digby-Smith. Director of photography, Terence Hunt. Musical director, John Bath. 3,073 *feet. Release not fixed.*

"LIFE on the ocean waves" interest featurette, illustrating the first voyage of a young seaman. It steers for the Mediterranean and punctuates scenes of life aboard with "shots" of ports of call. Neither the script nor the "acting" is outstanding, but little water is shipped during its convenient thirty-four minutes' running time. Useful quota "fill-up."

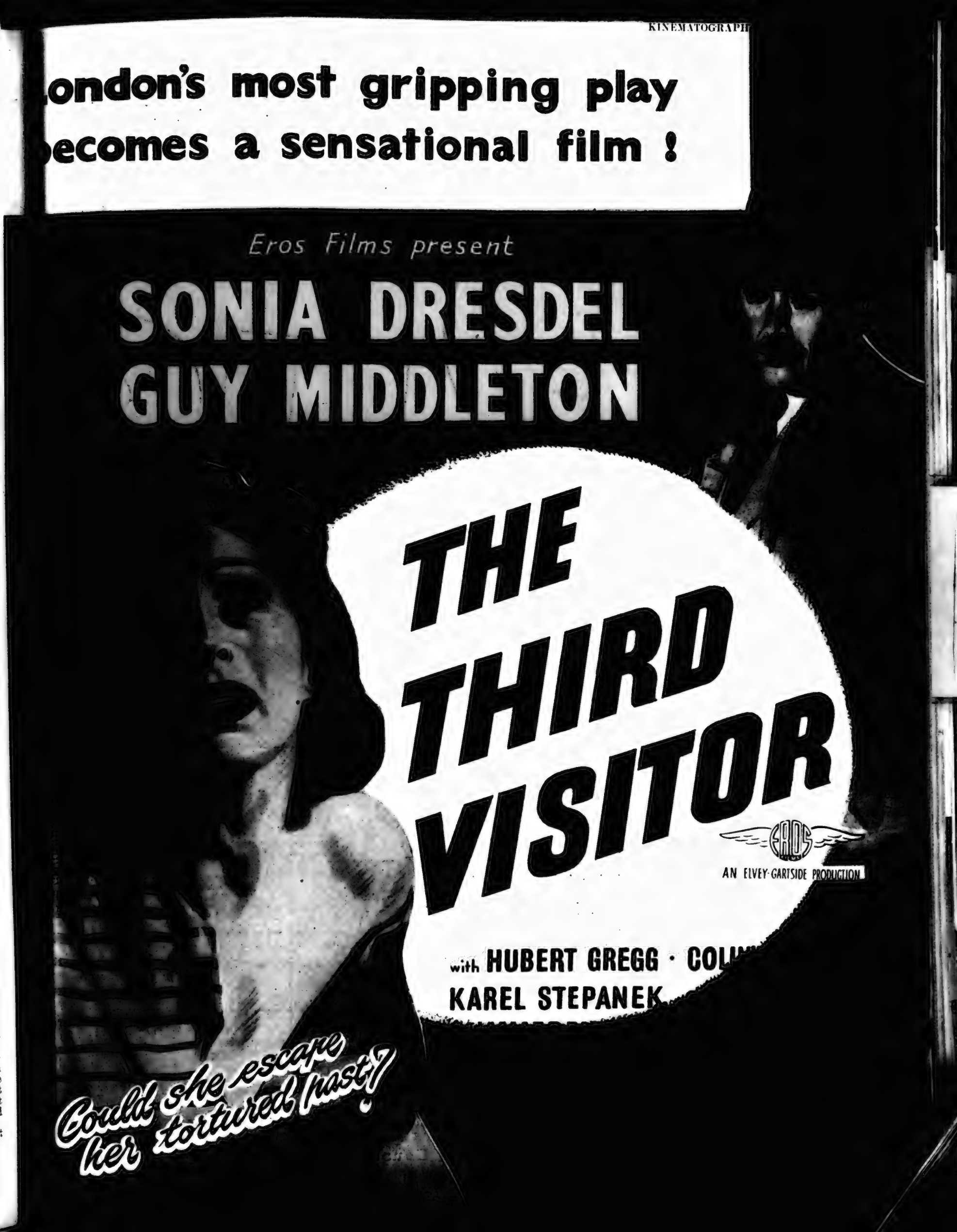
Production.—The well-travelled man, let

REVIEWS—continued on page 32A

London's most gripping play becomes a sensational film !

Eros Films present

SONIA DRESDEL
GUY MIDDLETON



THE THIRD VISITOR

AN ELVEY-GARTSIDE PRODUCTION

with HUBERT GREGG · COLI
KAREL STEPANEK

Could she escape her tortured past?

IN YOUR OWN WORDS — *Letters to the Editor*

Is Our Campaign Misdirected?

I MAY be sticking my neck out in writing this letter, if so, I am prepared to take what's coming to me, but I feel I must get something off my chest about the "Better Business" campaign.

Every scheme I seem to read about appears to be to interest the people who already come to the kinema, what use is it to "tempt" people to come to "the pictures" who have already done so?

Of course, the organisers may have other schemes in mind, but I don't remember reading about them, but in my opinion what is required is a nation-wide newspaper and poster campaign, to get at the people who never go to the kinema.

By the way, I hope the organisers of the campaign have not got the idea that their slogan "Let's go to the Pictures" is original, because it isn't, I used the same slogan in 1943!

At that time I was manager of the Victoria Palace, Bradford, and was writing an original rhyme every week, and which was displayed on the screen.

I wrote over 200 rhymes in which I featured either a slogan, some important event of the day, or made the name of the kinema the theme.

Here is the rhyme, shown in August, 1943.

Let's go to the Pictures
is the slogan today,
Plenty to see
And not much to pay.
Nice "cumfy" seat, cheerful and bright
Don't hesitate,
Let's Go *To-Night*!

ALFRED J. COOPER,
Manager,
Towers Hall Picture House,
Manchester Road, Bradford.

20th-Fox Has Vision in Advertising

THE recent letter of S. Mendes advocating a wider circulation for the 20th Century-Fox advertisement which appeared in your paper showing a couple looking at television was very gratifying to us, especially as it showed the alertness of your readers to any ideas which we hope help in the "Better Business" campaign.

I am enclosing a pull of a 4 in. DC advertisement showing the same idea which we have placed in newspapers in the Midlands area to coincide with the release of "For Heaven's Sake" and whose pull might be taken as a good-humoured hint to those Midland viewers who have some doubts about having sunk their money in TV at the expense of their kinema-going.

JOHN WARE,
Director of Publicity,
20th Century-Fox.

[*The advertisement is similar to that appearing in the "Kine." of December 28 but with the added emphasis to the "Better Business" slogan of "Let's Go OUT to the Pictures," and the addition of "... and see Clifton Webb's funniest film."—Ed.*]

A TALL STORY

IN the KINE. of January 4 the Palace (ABC), Arbroath, claimed to have the tallest spool boy in the business. Well, he is out of business now! Raymond Miloslawer, our 3rd projectionist, is 6 ft. 5½ in.., 18 years old, weighs 13 stone and takes size 14½ boots. Can anyone enlarge on this?

S. MARTIN, 2nd Projectionist,
Odeon, Rickmansworth.

A SLOGAN WITH A DIFFERENCE

WE must not be too formal about this. Our business will have to be brought into line with methods similar to those adopted by 20th Century-Fox in its advertisement of "For Heaven's Sake." Persistent repetition of our phrase can only result in no mental reaction at all upon the part of the public.

I have designed several blocks each with a different message leading up to the logical use of our slogan. These inserted in local ad. columns right away from the theatre's usual ad. copy are bound to arrest attention.

Some of the money spent in back-slapping banquets would be more profitably employed in trying to reach the minds of those who keep our industry going.

Surely the industry could afford to employ a well-known trade cartoonist. The most effective way to reach the public mind, it seems, is by descriptive humour. It would require very little imagination to create a cartoon character (Persistent Percy, for instance) whose enthusiasm for Pictures would become a by-word.

E. O. PARKER,
Supervisor,
King's, Camborne.

THE "KINE." SERVICE LEADS AGAIN

AS I have now obtained six mentions in the KINE. and supplements since the end of September, I would be very glad to receive my second Showman's certificate.

Thanking you for your appreciation of my attempts to contribute to the "Better Business" campaign and wishing you and your excellent periodical (it's miles ahead of any other), every success in the future.

L. D. MALBURN,
Assistant Manager.
Grand, Falmouth.

From the Showmen of Tomorrow

I AM asked by all members of Intakes 1 and 2 of the Managers' Training School to write and thank the KINE.'s "Showman" for the mention in "Star Selections" of the Showmanship section. We are very pleased to have a "mention in despatches" so early in our career.

"The Showman's" remarks concerning detail in the campaign report have been noted for future reference, and we hope to be able to send you, in greater detail, reports of more campaigns carried out at the school. You may be sure we shall endeavour to get out into the borough next time!

P. A. L. SKINNER,
Chairman, House Committee,
Managers' Training School.
Gaumont, Finchley.

To "The Manager"

Help for the Small Hall Manager

IT is with sincere feelings of gratification that I learned from your office that you left hospital.

One does not always hear of these events first hand so, although a little belated, I would like to extend to you on behalf of all at this theatre our sincere wish for a happy and prosperous New Year.

We are only a small kinema of approximately 1,200 seats, but we are mindful, and myself in particular, of the help received in your articles as "The Manager" and your consideration as "The Showman." I trust I shall have the privilege of submitting more and better campaigns for your adjudication for many years to come.

STEPHEN S. COOPER,
Assistant Manager.
Odeon, Blackfen, Sidcup.

[This is just one of the many letters received by Jack Hutchison, the KINE. Manager and Showman, while he was in hospital, where he carried on work from his sick-bed. He is now fully recovered.—ED.]

MANAGERS ON WHAT THEY ARE UP AGAINST

N.-Western SCMA Member's Outspoken Views

AT the meeting of North-Western branch SCMA held at Liverpool on January 16, it was reported that Liverpool licensees had received from the Clerk to the Justices notification that the Theatres and Public Entertainments Committee of the Justices had decided to adopt certain model conditions suggested by the Home Office as a result of the intention of the British Board of Film Censors to adopt a new classification of films. W. E. Humphreys, MBE, presided.

Secretary F. J. Turner commented that he would not book films in the new "X" category which could not be shown to children under the age of 16 years. He had a big patronage of children at his theatre but could get away with an "A" film because children under 16 could be admitted if accompanied by an adult. For "X" category films it would not be permissible to admit accompanied children. He admitted children in arms free of charge, but even they would not be allowed in when an "X" film was shown.

"Dan the Lav. Man"

"People don't realise what managers have to do," commented Mr. Humphreys. "We have visits from officials of the police and fire authorities, plain clothes men, the KRS, we have 'Dan, the lavatory man,' inspectors from the City Surveyor's Department, and also the snooper who will tell you how to run the kinema and what films you should show."

The secretary said that a joint SCMA and NATKE dance would be held at the Grafton Rooms, Liverpool, on February 6. Price of the tickets (5s.) would include transport home. It was hoped to get an attendance of 1,000 people.

National Programme

Concerning the amended national agreement, it was mentioned that it did not include overtime rates. The secretary thought this would be a matter of negotiation between employer and the manager or could be referred to the conciliation board. It was considered that the overtime rate would be the flat rate divided by six for the day or by 48 for the hourly rate.

Chairman: You can't be too finicky. No one would think of taking it to conciliation.

Membership Badge

Reporting on the executive meeting, the secretary said there was a proposal that members should have a badge. The chairman commented that this would be a waste of money. There were too many badges for various organisations.

The executive has recommended Gerald James, chairman of the North-Western branch, for the vice-presidency of the society.

In the discussion on the proposals for the regrading of membership fees on the agenda for the society AGM on March 18, the question was asked whether stock checkers and others in executive positions, but not in managerial grades, would be eligible for associate membership.

The secretary said he would ask for a definition of associate membership.

WEST LANCS.

Better Business Shorts Should be Integrated into Programmes

WHILST the Better Business shorts are good of themselves, they will not suffice to bring extra business—they must be shown as part of a definite campaign and not merely as shorts. This comment was made in discussion at the meeting of West Lancashire branch, held at Preston on January 19, when a resolution was adopted declaring that exhibitors in the towns in the branch area would form BB committees. In the absence of Coun. H. Simpson (chairman) and J. H. Clegg (vice-chairman) through illness, James Atroy presided.

After submitting a letter from R. S. Bromhead, director of administration for the BB campaign, secretary J. F. DOBSON commented that exhibitors realised that something would have to be done if they were to continue in business successfully.

As the shorts were seen only by those who were patrons, it was suggested that non-patrons should be specially invited when the shorts were to be shown. Exhibitors ought not to underrate the importance of the effort, said Mr. DOBSON. After all, large circuits and small circuits and the one-man proprietors all had a considerable amount of money at stake and no one could say they were getting a fair return.

E. ANGERS pointed out that the wide area covered by the branch would make it difficult for a single committee to work satisfactorily. Exhibitors in the various towns should form their own BB committees. His proposition, that the matter had been fully discussed and that local exhibitors would take some action, was carried.

Questionnaire on Matinees

Mr. DOBSON said he circularised members with a questionnaire to ascertain their views on the ABC proposal to admit old age pensioners at reduced prices. He summarised the replies thus:—

In favour of the principle, without any comment, 28.

In favour of the principle, but should apply to one afternoon per week, on a definite afternoon for the locality, to be agreed by all the local exhibitors, four.

In favour of the principle, but some measure should be found to restrict it to old age pensioners and not include retirement pensioners, one.

In favour of the principle, ABC situations, nine.

Total in favour, 42.

Replies not in favour of the principle of price concessions to pensioners numbered 18.

Grading

Concerning GC's appointment of a sub-committee to work out a scheme of grading acceptable to members, Mr. DOBSON said that possibly the NATKE would realise the difficulties and agree to each branch deciding its own method of grading, based on net takings or money-holding capacity.

The CHAIRMAN commented that he could not understand any branch asking for grading on the basis of capacity as against net takings.

Lighting of Kinemas

J. V. SAUNDERS, on behalf of the Morecambe Entertainments Association, said that the county surveyor was now insisting that auditorium lighting controlled through dimmers from the operating box must also be controlled from the auditorium. For more than 14 years the general lighting at his theatre had been controlled from the operating box, and there was another installation of cleaners' lights which could be controlled from the auditorium. Thus, there were two separate installations and these had been considered satisfactory; it now seemed that the exhibitor must have "four lines of defence." He inquired if exhibitors in other towns had had similar requests.

Mr. DOBSON considered that the best procedure would be to send a copy of the requirements, if they had been put in writing, to Mr. Knopp or, alternatively, to him (Mr. Dobson) for submission to headquarters.

Simpson's 16th Year as Chairman

At the AGM which followed the ordinary meeting, Mr. DOBSON conveyed a message from Coun. Simpson, stressing the importance of separate town entertainment managers' associations. A new association had been formed in Blackpool and it was believed that this would be a success. Morecambe and Preston had their own associations. It was to the advantage of independents and circuits to associate themselves with these local organisations.

Proposing the re-election of Coun. Simpson as chairman, Mr. ATROY commented: "I think he is a man who likes work a lot better than his predecessor." (Mr. Atroy was Coun. Simpson's predecessor as chairman). Officers elected:—

Chairman, Coun. H. Simpson; vice-chairman, J. H Clegg (Blackpool Tower Co.); treasurer, F. Fennel (Blackpool); auditor, S. Whitehead; trustees, Coun. H. Simpson, F. Fennel, J. Atroy. Committee: The officers and E. Angers (Preston), E. Salmon (Preston), H. Jelly (CMA), W. A. Hockman (CMA), D. Robilliard (ABC), A. V. Rifkin (ABC), J. V. Saunders (Morecambe), H. F. Warburton (St. Annes), R. C. Taylor (Blackpool), R. Taylor (Morecambe), J. Atroy (Lancaster) and H. Spencer (Blackpool). Delegates to GC, Coun. H. Simpson and J. F. Dobson. Delegate to GP Committee, Coun. Simpson with Mr. Dobson as deputy.

HUDDERSFIELD FIRE

Fan in Reverse

The value of the monthly fire drills held at all Huddersfield kinemas was demonstrated when fire broke out at the Grand (ABC) just before the Saturday afternoon performance—with many children in the audience—was due to begin.

The fire started in an electric motor driving a ventilation fan and caused the motor to run in reverse, thus sending clouds of acrid smoke and fumes back into the auditorium. Relief manager Arnold Atkinson ordered the house to be cleared. Over 200 people were quickly brought from the building to safety.

"I should like to pay tribute to the way the girl attendants in particular handled the removal of the audience when I decided to clear the hall. There was no panic at all—largely due to their efficiency and composure," said Mr. Atkinson. A fire brigade officer also paid tribute to the staff.

Patrons were readmitted when the brigade gave the "all clear," and the show began only three-quarters of an hour late.

Some of the committee of Liverpool Cinematurians at the fifth annual dance, held on January 18. Seated: Arthur Sydney (chairman), and Mrs. C. P. Johnson. Standing: F. J. Turner, Ben Chinn, Albert Latham, R. B. Johnson, and Jack Winnall

NORTH WESTERN

Tributes to Co-operative Attitude Shown by NATKE and SCMA

THE cordiality of branch relationships with NATKE and SCMA was the main point in the address of R. H. Godfrey, JP, retiring chairman of North-Western branch, at the annual general meeting held at Liverpool on Friday.

Mr. Godfrey, who reported that branch membership was now 318 and that there was a surplus of £149 on the year's work, acknowledged the friendly and co-operative attitude shown both by NATKE and SCMA. He hoped those friendly relationships would long continue.

Good Friday Opening

As the Liverpool magistrates had declined to grant Good Friday licences, it was intended to make further application on March 2. A letter had been sent to Liverpool exhibitors asking for figures of Good Friday attendances, these figures to be used in evidence in support of the application. The total was most impressive—more than 100,000 admissions. That information would be of considerable help when the case for Good Friday opened was stated.

Eady Plan

The Eady plan appeared to be achieving a considerable degree of success and it was anticipated that the producers would benefit to the extent of £1,250,000—the figure aimed at being £1,500,000.

"While not pretending we are crazy about the Eady plan, I think, on balance, that we were right in adopting this scheme," added Godfrey. "It would help British film production, quite apart from all the fairy talk about cultural values. It must be to the advantage of exhibitors to have films from two sources instead of only one."

Officers were re-elected as follows: Chairman, J. F. Wood, Jun.; vice-chairman, Conn. R. P. Rutherford; treasurer, Stanley Dallow, ACA. Delegates: J. F. Wood, Jun., R. H. Godfrey, JP, W. J Speakman, Llew Edwards, JP, Coun. R. P. Rutherford, A. Keen and G. Dudley West.

The committee was re-elected, with the addition of F. A. Breach (Granada, Dovecot, Liverpool). Representative on General Purposes Committee, J. F. Wood, Jun. (deputy, Coun. R. P. Rutherford).

"X" Films

Attention was called to the notice issued by the Liverpool justices to licensees calling attention to an alteration in the rules following the adoption of the Home Office model by-law relating to "X" films. The suggestion was made that the branch should call attention to the undertaking given by the justices that no alterations to the clauses would be made without prior consultation with exhibitors' representatives.

The meeting was also informed that the Chief Constable of Warrington intended to insist, in accordance with the Cinematograph Act of 1923, that all general theatre lighting should be operated by switches completely remote from, and absolutely independent of, the operating enclosure controls. Cleaners or secondary lighting for the circle and stalls would not be accepted as fulfilling the conditions.

It was decided to inform CEA headquarters and to offer the suggestion that Mr. Knopp should interview the Chief Constable.

Thanks

The retiring chairman thanked G. Dudley West and the officers for their services during the year.

£478 from Rhyl S.O Levy

The S.O levy imposed on Rhyl's three kinemas—Plaza, Regal and Odeon— brought in a total of £478 during the past year, which has just been distributed to local charities by the Rhyl Council. After the 5 per cent. contribution to Flintshire County Council, £60 was donated to Rhyl Division of St. John Ambulance Brigade, £209 8s. to Plas Coed Home for Aged, and £209 8s. Rhyl Goodwill Fund.

Picture taken before the annual lunch of the Sussex branch of the CEA at the Regent, Brighton, on Wednesday of last week. Left to right: J. D. Richards, newly-elected chairman of the branch; Miss R. P. Hatch, secretary; R. Briggs, treasurer for nearly quarter of a century; A. W. Puddefoot, of National Screen Service; C. H. Bell, a member of Kent branch; Harry Jacobs; Sam Sackier, immediate past chairman; and A. J. Sadler, new vice-chairman and public relations officer

SUSSEX

"Sunday Opening Levy Should Be Abolished"—says MP

HIGHLIGHT of the annual meeting of the Sussex branch of the CEA was when S. HOWARD JOHNSTON, Conservative Member of Parliament for Brighton East, speaking after lunch, said that it was either right or it was wrong to open kinemas on Sunday—and if, as he thought, it was right, then the industry should have to pay no penalty for that right by way of charity tax. He thought it was a very un-English custom.

He was proposing the Association and the Sussex branch, and in the response by Alderman R. E. RICHARDS (Eastbourne), the alderman paid tribute to the way in which the Brighton Corporation had seen the fairness in making a substantial reduction in the local S.O levy. Mr. Richards also referred to the quota and to the recent suggestion by Tom O'Brien, general secretary of the NATKE, that the production industry should have a £20 million loan.

Mr. Richards argued that the industry did not want a loan, but a direct cut in entertainments tax at the box-office. This, with a more realistic quota, would be the quickest method of putting British production on its feet.

The guests were proposed by J. D. RICHARDS, appointed earlier as branch chairman for the coming year. He referred briefly to the good will which the industry enjoyed among civic authorities in the branch area.

Alderman S. DAVEY, JP, the mayor of Brighton, replied. He raised a round of good-natured groans when he said he only went to the kinema about once a year. But in his speech he endorsed much of what the chairman had said and, while not supporting the system of S.O levy, went on to assure the branch that the money collected in Brighton during recent years had been put into a fund and was to be used for providing houses for old people. He thought the houses might be suitably named in recognition of the industry's contribution.

Councillor A. J. SADLER (ABC), the branch public relations officer, proposed the trade and lay Press. He spoke particularly of the service given the industry by the trade papers.

P. G. BAKER, of the KINE., responded, supported by BERNARD CHARMAN, of the *Daily Film Renter*.

W. T. CURTIS WILLSON replied for the lay Press. He is a director of the *Brighton and Hove Herald*. T. INFIELD WILLIS, chairman of the Southern Publishing Company, supported him.

Annual Meeting

The annual meeting which preceeded the lunch was very brief. The new officers were elected as follows:

Chairman, J. D. Richards; vice-chairman, A. J. Sadler; treasurer, R. Briggs; trustees, R. E. Richards, F. C. Maplesden, and A. R. Gordon; delegates, R. E. Richards (also general purposes committee) and S. C. Mills (ABC); the auditor was re-elected.

Executive committee, S. J. Glen, J. D. Richards, R. E. Richards, S. C. Mills, A. J. Sadler, J. E. Greaves, H. Jacobs E. Barry (CMA) and S. Sackier (CMA), who takes the place of Mr. Thompson, who has resigned.

Public relations officer, A. J. Sadler.

H. Jacobs was re-elected to the Brighton and Hove Chamber of Commerce and Trade.

The accounts showed assets of £618 with a balance of £41 on the year.

A committee (Messrs. Sadler, Glen, Briggs and Gordon) is to hear a barring dispute concerning the bar of Brighton CMA halls on the Picturedrome at Eastbourne.

Hove S.O

It was pointed out by Miss R. P. HATCH (secretary) that S. K. Lewis, E. Barry, H. Jacobs, and A. J. Sadler were to meet members of the Hove authority on Friday to put the branch point of view concerning the S.O levy.

During the proceedings the retiring officers made suitable tributes to their colleagues for their co-operation during the past year. There were many guests at the branch lunch, including Harry Adley, Dan Benjamin, Mr. and Mrs. R. H. Ainsworth, and Charles Bell.

"FOR SALE" AT HARTLEPOOL

ABC has, apparently, abandoned hope of securing licences to complete the Comet kinema, Hartlepool, and "For Sale" notices are up.

This house was built by Ald. T. H. Pailor and was almost complete at the outbreak of war, when work was suspended. Despite efforts by the Northern branch, licences to finish the job were not granted.

HULL CEA AND ITS GOOD RELATIONS

Tribute to Authorities

FOR the third year in succession R. C. Freeman has been appointed chairman and delegate of the Hull and District CEA. All the other officers were also re-elected.

In his review of national and branch activities, the CHAIRMAN paid tribute to the sincerity and goodwill of the president and the efficient services of the head office officials. He referred to the continuance of the customary good relationship which existed between the branch and the local authorities.

1951 officials:—

Chairman, Robert Cecil Freeman; vice-chairman, John F. Tidswell; hon. treasurer, Miss M. Morton; immediate past-chairman, Brinley Evans; secretary, B. Hewson; trustees, John Wheeldon, Noel Greenwood, J. D. Gall; delegate to General Council and General Purposes Committee, Robert C. Freeman, J. X. Prendergast, R. Tomes, A. Wheeldon, E. Campbell, J. D. Gall, J. Wheeldon and the officers of the branch.

Congratulations were extended on his recent marriage to Wallace Rockett, branch hon. secretary for many years until he resigned three years ago. A letter was also sent to Ernest Seaton, until last year a trustee, sympathising with him in his illness.

The branch said the chairman was very proud of one of its oldest living ex-members, T. H. Bogue, who is a resident at Glebelands, and wished him well.

A public ballot at Seaton, Devon, has resulted in a majority of 43 votes in favour of Sunday kinema opening in a 47 per cent. poll.

Plans have been approved for the first kinema in the new town of East Kilbride, near Glasgow. It will be located in the Civic Centre

SOUTH WALES

ROW OVER NOMINATIONS

Jackson Withers Gets a Unanimous Vote

ONLY a handful of the 250 members of the South Wales and Monmouthshire branch of the CEA turned up to the annual meeting held at Cardiff, despite the fact that the general secretary (W. R. Fuller) was attending.

The branch was proceeding to elect a new chairman (there was only one nomination, A. Jackson Withers, the remainder having withdrawn), when William Smiles (Blaengarw) protested strongly against the method of appointment. Members would recall, he said, that at the December meeting of the branch Arthur Andrews (Cardiff) who would automatically have moved up into the chair, said he would give his reply later as to whether he would let his name go forward. They, as members, had not heard of Mr. Andrews' decision, but only that someone else had been nominated.

The CHAIRMAN (Cecil Hedge, Neath): "The position is that as Mr. Andrews vacated the chair there were several others nominated, including myself, and when I heard I withdrew. I understand others withdrew, leaving Mr. Withers in the chair."

Another member said it seemed to have been left to the secretary to decide what was the position.

W. SMILES: "We were not given an opportunity to name anyone. We might have nominated you, Mr. Chairman, and you might have withdrawn, but we were not given the chance of doing even that. No information was given us that Mr. Andrews had withdrawn.

W. R. FULLER (general secretary), who was asked by the chairman to give his views, quoted the rules and added that it was up to every member who had got any different views to find out what was happening. There was no responsibility on the chairman or secretary of the branch.

If Mr. Andrews had notified the secretary of what he was going to do the secretary had only to receive nominations from anyone else.

ARTHUR ANDREWS: "May I make an explanation. I knew nothing about this until I got to the December meeting. At that meeting a member got up to inquire whether I was a suitable person to be chairman having regard to my views on the Sunday opening question. It was suggested that I should undertake to remain neutral on this matter. Why I should have been asked to give that undertaking I don't know. I thought the matter well over and had a note sent to Mr. Fooks, the secretary, the following day by hand. In it I said I would withdraw my nomination.

The chairman, having explained that subsequent withdrawals left Jackson Withers as the only nominee, Mr. Withers was then unanimously elected.

Taking the chair, JACKSON WITHERS paid tribute to the services of Cecil Hedge during the past year.

Mr. HEDGE deprecated the lack of interest shown by members in the work of the branch, as witness the sparse attendance that afternoon, and urged that more support be given to the new chairman during the ensuing year.

Other appointments made were: Vice-chairman, William Berriman, Pontypridd; hon. treasurer, Arthur B. Watts, Cardiff; delegates to the General Council in addition to the chairman and vice-chairman, Arthur Andrews, Wyndham Lewis, Peter Norman-Wright (Newport) and W. Willis (Tonypandy); trustees (re-elected), Cecil Hedge, W. Berriman and R. Dooner (Maesteg).

FILM ACADEMY AWARDS

To be Presented February 22

THE British Film Academy Awards for 1950 will be presented during the Gala performance of the new Ealing film "Pool of London" at the Odeon Theatre, Leicester Square, on February 22.

The following films have been shortlisted by the Academy's Panel of Judges (chairman, Ernest Lindgren):—

Best Film from any Source: "All About Eve" (USA), "The Asphalt Jungle" (USA), "La Beauté du Diable" (France), "Intruder in the Dust" (USA), "The Men" (USA), "On the Town" (USA), "Orphée" (France).

Best British Film: "The Blue Lamp," "Chance of a Lifetime," "Morning Departure," "Seven Days to Noon," "State Secret," "The Wooden Horse."

Best Documentary: "Inland Waterways" (GB), "Kon-Tiki (Sweden-Norway), "La Montagne est Verte" (France), "Seal Island" (USA), "The Undefeated" (GB), "The Vatican" (GB), "La Vie Commence Demain" (France).

Special Award: "Les Charmes de l'Existence" (France), "The Magic Canvas" (GB), "Medieval Castles" (GB), "Muscle Beach" (USA), "Scrapbook for 1933" (GB), "Sound" (GB), "The True Face of Japan—This Modern Age" (GB).

Best Film embodying one or more of the Principles of the United Nations Charter: "The Dividing Line" (USA), "Intruder in the Dust" (USA), "La Montagne est Verte" (France).

Scots Views on "X" Certificate

On Wednesday of last week a deputation from the Scottish branch of the CEA met officials of the Scottish Home Department at St. Andrew's House, Edinburgh, and gave their views on the application of the "X" certificate to Scotland. The deputation consisted of George Singleton, Herbert Green, J. A. Turner, and J. Dunn, Glasgow; Miss M. F. Mackintosh, Dundee; and Louis Dickson, Edinburgh. A communication from the department will be sent to the CEA in due course.

"Exhibitors Will Have to Increase Admission Prices"—A. B. Watts

CEA PRESIDENT BLAMES TAX AT LEICESTER ANNUAL LUNCHEON

EXHIBITORS must face the fact that admission prices must be increased sooner or later, declared ARTHUR B. WATTS, president of the CEA, at the annual luncheon of the Leicestershire branch.

Faced with falling receipts and rising operating costs, especially marked since Christmas, the trade, he said, had a good case for entertainments tax relief, but the rearmament programme had shattered any hope of relief.

"The problems of the industry," he said, "are of little significance compared with the problems of the nation, but, nevertheless, some of them are of considerable importance to us.

"The life-blood of the industry is good pictures. Unfortunately, the British production industry is in a pretty bad way and you cannot have an industry which operates at a loss."

Referring to the Quota, Mr. Watts said, "The powers-that-be think we should support British films. We resent that. We are delighted to show good British films. What we complain about is the number of British films which audiences resent."

Mr. Watts said that the ET sub-committee was anxious to have a scheme which would help the producers and exhibitors. Referring to the BFPA proposals he said the association would not support any scheme which did not give the exhibitors a *quid pro quo*.

In his experience of the industry nothing had caused so much controversy as the Eady scheme, but by next September exhibitors would have benefited by between £7-800,000. It was not much, but better than nothing.

It was said that the scheme would cause a drift from the higher to the lower-priced seats but, this had, in fact, not been very great. Figures from the Customs and Excise showed that it amounted to only 1¼ per cent.

Exhibitors, he said, were loath to increase prices of admission but this must be faced sooner or later.

Speaking of the usefulness of the joint committees with the KRS and BFPA, Mr. Watts said that he would like to see the establishment of a third committee, representative of all sections of the trade, to discuss the fundamental problems of the industry. "If this can be achieved during my term of office I feel it will be something worth while to pass on to my successor."

Members of the branch turned out in full strength for the luncheon held at Loughborough—the first time it has been held outside the city of Leicester—as a token of the branch's appreciation of the services of C. K. Deeming, the chairman.

Proposing the toast of the "CEA and the President," G. H. SCARBOROUGH, GC delegate, said that members were faced with an increased subscription, but he hoped they would pay, for the Association was worth it.

Vice-chairman F. T. TOWERS proposed the toast to the Birmingham and Midland Benevolent Fund and handed over a cheque for £200 to Charles Hutchins, of Walturdaw and representative of the fund, who responded. Mr. TOWERS said that the £200 was the proceeds of the last dance—a record in the branch's 30 years of existence, due largely to the efforts of Mr. Deeming.

DONALD BLACK, proposing the toast of "The Guests," regretted the absence of the Mayor of Loughborough, through illness, but warmly welcomed the town clerk and representatives of the civic administration. Their presence, he said, was a compliment to the chairman of the branch and to the industry which had contributed so much to the life of Loughborough. He paid tribute to the way the county and town authorities had administered the regulations. Mr. Black also welcomed the representatives of the excellent local Press and the trade papers—"there is none more appreciated than the KINE," he added.

Proposing the toast of "The Chairman," W. G. MAWBY said "I had great pleasure in proposing Mr. Deeming as chairman. We had great difficulty in persuading him to accept office, but you will all agree that he has been a very good chairman."

The Benevolent Fund, he said, had benefited by £600 due to Mr. Deeming's leadership and the fact that he had "dipped down" into his own pocket.

Replying, Mr. DEEMING said that he was now glad that Mr. Mawby had induced him to take office. He looked back on the year with great pleasure. He was very proud that the branch had honoured him by bringing the meeting to Loughborough.

Members of the Leicestershire branch CEA welcome A. B. Watts, CEA president, guest of honour at the annual luncheon. Front row: C. K. Deeming, branch chairman; A. Watts; G. H. Scarborough, GC delegate; F. T. Towers, vice-chairman. Back row: J. H. Potter, Odeon, Leicester; Edward K. Deeming, general manager, Empire, Loughborough; W. G. Mawby, member of committee; A. W. Black, GC delegate; S. J. Gunby, secretary, and B. S. Jones, manager, Victory, Loughborough

"DON'T LET TAX-FREE IDEA FOOL YOU"

Prendergast Warns Leeds CEA

THE annual general meeting of the Leeds branch of the CEA held last Friday afternoon was one of the best attended of recent times, and Claude H. Whincup, who has occupied the chair for ten years, was again elected chairman.

There was a tentative inquiry as to whether Mr. Prendergast would stand, but Mr. PRENDERGAST promptly said he was not prepared to stand and would like to see Mr. Whincup continue to serve the branch as chairman. Mr. Prendergast was persuaded to accept the office of vice-chairman with Coun. Gummersall as treasurer, Messrs. Cunningham, Hopkins and Rush continuing as trustees, and Messrs. E. Freedman and Co. as auditors.

There were six nominations for five delegates to the General Council—Messrs. Whincup, Prendergast, Gummersall, Rifkin, Goldstone and Lambert. Dennis Walls was repeatedly pressed to stand, but declined, owing to pressure of his own personal business, and so six names went forward for election and Messrs. Whincup, Prendergast, Gummersall, Rifkin and Lambert were elected.

Metcalfe Stands Down

Charles Metcalfe had previously announced his decision not to seek re-election to the General Council.

Messrs. Whincup and Prendergast were appointed number one and number two delegates to the general purposes committee, and Messrs. Mitchell, Wood, Lambert, Metcalfe, Goldstone, Walker, Sykes, Shayler, Eckart, Rifkin, Rush, Walls, Thorpe and Mrs. Beardsall were elected as branch committee, and Messrs. Metcalfe, Shayler, Goldstone, Sykes and Lambert as members of the Arbitration Board.

Messrs. Walker, Metcalfe, Gummersall, Shayler, Clemmons, Goldstone, Whincup, Laycock, Rush, Greenwood, Prendergast and Wood, along with Mrs. Gaines, were elected members of the Conciliation Board with NATKE and SCMA.

The January branch meeting followed immediately after the annual meeting.

Mr. PRENDERGAST referred to the road showing of the Friese-Greene film on a tax-free basis. He warned exhibitors to look at this proposition with caution. "It will need careful thought," said Mr. Prendergast. "Don't let the tax-free idea fool you."

There was some further discussion on what Mr. Rank had said about the effect of television in USA—of how, during the first nine months, it had resulted in a big drop in kinema revenue.

Mr. PRENDERGAST made the interesting point that you could only see television pictures at the certain time they were being shown, whereas the kinema newsreels showed them at times when the public were free to see them.

Mr. WHINCUP: We don't want to see newsreels go out. Let us solve our problems within the trade.

When a mention was made of the entertainments tax, Mr. WHINCUP reiterated what he had said before, that the majority of the members of the branch were not prepared to advance prices further at the moment, and Mr. PRENDERGAST also said that he thought they would be getting on dangerous ground if they raised prices at this time of day.

Hyde Charity Collection

Collections taken in Hyde (Lancs) kinemas and theatres during Christmas and New Year period amounted to £90. The Borough Welfare Committee has passed a resolution expressing thanks to the kinemas and theatres for their excellent support of the welfare scheme for old people.

BIRMINGHAM

Branch Funds to Save Increased Subscriptions Suggested

W. R. FULLER, general secretary of the CEA, at Friday's annual lunch and meeting of the Birmingham and Midlands branch, said before he ended his association with the trade he hoped that Roderick Baker would one day be seen in the presidential chair of the CEA. Under "Frank" Cozens, its new chairman, the Birmingham branch would continue to stand up well on the General Council.

There were two matters of which they heard a lot in London. He was interested in the recent debate by the Birmingham branch on the question of the need for an increased subscription to the CEA. At its head office, like everywhere else, costs were rising. Apart from the appointment of Mr. Pinkney as assistant secretary and solicitor, an appointment he fully endorsed, the technical department had been developed. Last year one of the major achievements carried through by the association was the suspension of the new safety regulations in so far as they affected the structural set-up of kinemas, in which he wished to acknowledge the good work done by Leslie Knopp. They could not look for any economies being made in regard to delegates' expenses.

Branch Funds

Commenting on the smallness of the head office reserve fund and the huge balance branches had in hand, Mr. Fuller remarked that the Legal, Finance and Parliamentary Committee had suggested that if branches would offer to hand over half their reserves the CEA would not have to increase the subscriptions. He had told the Committee that this might not prove very popular with the branches. In conclusion, he commented in private on the question of local autonomy in regard to the National Agreement on Regrading.

Other guests at the luncheon included Ald. Hubert Humphreys, Deputy Mayor of Birmingham; A. H. Sayer, chairman, Public Entertainments Committee; and W. A. Dalley, an old member of that committee.

Submitting "The Civic Authorities" coupled with the name of Ald. Humphreys, RODERICK BAKER remarked that at the end of his two years of office he could honestly say that the branch had received all the co-operation from the civic authorities they could possibly expect. He briefly referred to the burden of the entertainments tax on the industry.

Responding, Ald. HUBERT HUMPHREYS referred to the responsibilities the kinema shouldered towards the education of the people. He disagreed, however, with the chairman's remarks concerning entertainments tax. As a director of a few companies he knew that it was the people who paid for admission to kinemas who paid that tax. He wished exhibitors would realise that and not say so much about it.

Iniquitous Tax

"The Visitors" was proposed by F. P. COZENS, who said that exhibitors were still paying under the charity levy what they regarded as an iniquitous tax for the privilege of opening on Sundays. They asked the Public Entertainments Committee to give them some little remission next time they discussed the matter.

Replying on behalf of the guests, Mr. FULLER said he wished to refer to the misguided impression Ald. Humphreys had concerning the onus of entertainments tax. Before the war from a seat for which they charged 1s. 3d. exhibitors received 1s. ½d. To-day, the same seat cost 1s. 9d. and they still only received 1s. ½d. "I ask you, do you know any other business which works for the same return as it did pre-war?" It was true that the customers paid the increase in price in business generally, but not in the kinema industry. In that business it went to the Chancellor of the Exchequer. So far, exhibitors had had to rely on increased patronage to meet their increase in overheads.

Annual Meeting

At the annual meeting, H. F. CORNFORTH (Greater Scala Co., Ltd.) presented the report of the Sunday Films Committee, opening with a tribute to the late H. B. Lane, chairman of that committee for the past 25 years. During the year the committee reviewed 450 films, of which only 18 were considered unsuitable.

In his review of the year's work of the branch, RODERICK BAKER said the membership was now 281, one fewer than a year ago. The Sunday Opening Committee was still doing valuable work under the chairmanship of J. M. Cannon.

The profit on the 1950 Banquet and Ball amounted to nearly £100 and had been donated to the Birmingham and Midland Trade Benevolent Fund.

The branch was strongly of the opinion that negotiations for the regrading of kinemas should have been dealt with as a branch matter, and it absolutely insisted that any negotiations which might follow on wages must be direct between the branch and the NATKE.

The balance-sheet, which was submitted by Coun. B. T. DAVIS, showed an income of £1,617 and an excess of income over expenditure of £211.

"Frank" P. Cozens (general manager, Saltley Grand Picture House Co., Ltd., and for the past two years vice-chairman) was unanimously appointed to succeed Roderick Baker as chairman of the branch; J. M. Cannon (Clifton Cinemas) was elected vice-chairman; Coun. B. T. Davis continues as hon. treasurer; the chairman, vice-chairman, Sir Sidney Clift, Coun. B. T. Davis, B. B. Gold (ABC) and F. C. Self (CMA) were elected General Council delegates, and Sir Sidney Clift delegate to General Purposes Committee of the CEA, with Coun. B. T. Davis as his alternative.

EDINBURGH

Protests Against B of T Forms and Exorbitant Record Fees

EDINBURGH CEA at the meeting last week decided that a protest should be made against the enormous number of forms sent to kinemas by the Board of Trade. Strong disapproval was also expressed at the exorbitant charges made by Phonographic Performance in addition to those of the PRS. Coun. R. M'Laughlin presided, and it was noted that more than half of the members present came from Fife and the Lothians.

Some time ago T. Graham Salmon, the secretary, wrote the Birmingham branch asking for the views of members on the effects of television on kinema business. The reply, read at the meeting, stated that the general view was that it was nothing to worry about unless television programmes were greatly improved. The one great danger was the possibility of films being made available for television programmes, and every effort should be made to prevent that. Some of the members went so far as to say that if that happened many kinemas would have to be closed. Television sets in clubs and institutes were also a very grave danger.

The CHAIRMAN thought that provided they kept their films from being televised their business would not be very much affected by television.

"Thousands of Forms"

J. K. STAFFORD POOLE raised the matter of the thousands of forms sent to kinemas by the Board of Trade which were marked "strictly confidential," and said he wondered how many people in the Board of Trade and without it had access to their figures.

The CHAIRMAN said the Board of Trade never used figures for a single kinema. They grouped kinemas, so that individual figures were kept confidential. But he very much doubted if anything was confidential, for they sent returns to two or three people every week.

Edinburgh Town Council and Edinburgh Chamber of Commerce had protested at the number of forms they were asked to complete.

T. TIMMINS (Lochgelly) thought that the kinema trade should also protest, and this was agreed.

"A Seat in the Circle"

GEORGE GILCHRIST (Kirkcaldy) spoke of the BBC in the feature, "A Seat in the Circle," giving away the surprise ending of a film, and suggested that this detracted from the value of a film. He cited "State Secret."

Mr. POOLE said the same thing was done with "The Jackpot," and he wondered whether this BBC feature was really good publicity for the kinema trade.

The CHAIRMAN thought there was no harm in broadcasting part of a film, but he had known films being shown when patrons had been asked not to give away the story to people who had not seen the film.

Mr. LEISHMAN (Loanhead) thought if a film had a highlight that should be broadcast.

Better Stills Wanted

L. F. PRIEST (Bathgate) asked when they were likely to get respectable and smart-looking stills again. He was trying to tie up with the "Better Business" campaign, and some of the stills they got were not very helpful.

The CHAIRMAN thought it was largely a matter of the quality of the paper, and good quality paper was in very short supply.

J. S. DUNBAR said if the stills were not satisfactory or of good quality the exhibitor need not use them.

Mr. PRIEST said that might apply in large towns, but in small towns people went shopping for their films, and he thought stills played a great part.

Gramophone Playing Charges

The CHAIRMAN raised the question of the charges made for playing gramophone records over and above the charges of the PRS. The gramophone society had now a monopoly of all records, and the charges were quite prohibitive.

Strong disapproval of the charges were expressed by T. TIMMINS, D. CAMERON (Dunfermline), M. WALKER (Broxburn), J. MAGUIRE and others, and it was agreed to put the matter on the agenda for next meeting, the CHAIRMAN asking for a good attendance so that they might "make a unified revolt against the charges." They should fight this thing in court, if necessary, he said, and Mr. POOLE suggested taking counsel's opinion on the matter.

Classes for Operators

Mr. CAMERON raised the question of classes for apprentice operators, which he said were held in Glasgow, Aberdeen and Dundee, but not in Edinburgh, although the matter had been discussed as far back as March, 1948, and nothing had yet been done.

The CHAIRMAN said he had spoken to Mr. Dow, organiser of further education for Edinburgh, and asked when the classes, which should have been started in September, would now be started. Mr. Dow said they could not now be started before next September.

Miss MACKINTOSH (Dundee) said in Dundee they had 27 boys attending classes, 17 of whom were Dundee boys. Boys from outside areas had their travelling expenses paid by the education committee.

It was intimated that there would be a civic reception to the kinema trade on January 30, when the cheques would be handed over to the charities who were being helped from Cinema Sunday funds.

Judy Holliday and William Holden in a scene from the Columbia comedy BORN YESTERDAY, reviewed on page 28a

KANSAS RAIDERS

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They're broke...
They're far from home!

BASED ON THE PLAY BY ARTHUR MACRAE Screenplay by

PROVINCIAL TRADE SHOWS

CARDIFF	Capitol	Wednesday, January 31st, at 10.45 a.m.
BIRMINGHAM	West End	Wednesday, Jan. 31st, at 10.30 a.m.
MANCHESTER	Gaumont	Wednesday, January 31st, at 10.45 a.m.
LIVERPOOL	Trocadero	Wednesday, Jan. 31st, at 10.30 a.m.
LEEDS	Majestic	Wednesday, January 31st, at 10.45 a.m.
SHEFFIELD	Gaumont	Wednesday, January 31st, at 10.30 a.m.
NEWCASTLE	Pavilion	Wednesday, Jan. 31st, at 10.30 a.m.
GLASGOW	Gaumont	Wednesday, January 31st, at 10.45 a.m.

GOOGIE WITHERS
JOHN McCALLUM
YOLANDE DONLAN

IN

LES JOY

"Let's go to the Pictures"

...d ALLAN MACKINNON Produced by ANTONY DARNBOROUGH Directed by RALPH THOMAS

...BOROUGH PICTURE

AT THE STUDIOS

Plenty of Grit, but None in the Works at Pinewood

EXOTIC AND AUSTERE GROW SIDE BY SIDE

THERE is plenty of grit down at Pinewood just now but none of it is getting into the smooth working of George Brown's production of "Hotel Sahara." The unit was working on a desert set when KINE. Studio Correspondent Graham Clarke visited it, but was not worried by any thoughts of the sands of time running out.

This kind of surrounding is nothing new to George Brown, for he had a spell in the Western Desert during the war. He told me that the sets built by art director Ralph Brinton had, in rushes, shown a convincing realism and should be a nice complement to the story, which is a light, satirical comedy, including some singing by the star, Yvonne de Carlo.

Incidentally, the picture means a reunion for George with Peter Ustinov, who has the male lead. Peter directed "School for Secrets," which was George's first production when he came out of the RAF.

Ralph Brinton told me that he was thoroughly enjoying "Hotel Sahara." He believes that the public wants most at the moment to be amused and taken out of itself, and has concentrated on lightness and colour in his sets, in fact, painting a series of three-dimensional pictures.

Another enthusiast was production manager Frank Green, who claimed the virtue of good organisation by the fact that progress, after a fortnight on the stages was neither ahead nor behind schedule.

From Glamour to the Austere

From the bustle and glamour of "Hotel Sahara" to the austere hospital atmosphere of the neighbouring production of "White Corridors" is like visiting another world, but here shooting progress has been even better. This is one of Joseph Janni's Vic Films projects, and I was pleased to renew acquaintance with producer John Croydon, whom I last met when he was making "One Wild Oat." John told me that he expects to save something like ten days on his schedule, a speed-up which he puts down, with becoming modesty, to good teamwork by all concerned. This includes some smart work by the editing department and John confidently expects to have the first cut within two or three days of going off the floor.

When I incautiously mentioned the word "documentary" to director Pat Jackson, he politely but firmly rejected it. The word had no real meaning nowadays, he argued, for any film that bears any relation to realism must be "documentary" to a certain extent. Although "White Corridors." has an authoritative realist background, he is treating it as a story to be told.

The factual aspect has its own problems for art director Maurice Carter in his search to maintain interest and allow a variety of camera angles. It has also been a challenge to lighting expert C. Pennington Richards, but Penny confesses that he likes to be challenged in that way. He was very pleased, for instance, that he had successfully lit a ward (with a gauze ceiling) with lamps all of which were outside the set and shining through the windows.

One of Maurice Canter's pets, on the other hand, was a practical lift, the first, he believes, that has ever been constructed at Pinewood.

Things Ahead

While I was at Pinewood I had chats also with two other producers. Hugh Stewart was just putting the finishing touches to his "Night Without Stars" and he expects it to be ready for delivery almost any day now. In intervals he is working on two more subjects of his own choice and one that executive producer Earl St. John has suggested he might like to do. Hugh hopes to get going again about March.

Betty E. Box, all smiles over the success of her first independent production "The Clouded Yellow," told me during my visit to Pinewood that she has almost reached finality in her arrangements for her next production.

This is to be a comedy-thriller, with tentative title of "Appointment with Venus," and is an adaptation of a novel. Both she and director Ralph Thomas seemed enthusiastic at the prospect. Shooting is planned to start this spring and there will be a certain amount of location work in the Channel Islands.

Shepperton Relights

Shepperton studio is active again. Carol Reed and his unit flew in to Heath Row last Thursday evening from Ceylon, where they have been getting the location scenes for his version of the Conrad story "An Outcast of the Islands."

Over the week-end Carol and London Films executives had a look at the results of the shooting up to date, and then Carol, with his stars, Ralph Richardson, Trevor Howard and Robert Morley got down to work again at Shepperton this week.

The position with regard to Frank Launder's "Beauty Queen" is still indefinite. Frank, I hear, has not yet made a final choice from his short list for the title role.

Faced with a somewhat similar problem for "Geordie," Sidney Gilliat will probably go to Scotland next week in the hopes of finding an amiable giant who can also act.

TV at Merton Park

Al Margolies, American film publicist, who is over here to make a series of Television films for the United States market, tells me that he will almost definitely start production at Merton Park on January 29.

He will employ the studio technicians and an entirely British

On the "desert" in front of the HOTEL SAHARA at Pinewood. In the picture are producer, George Brown; foreman electrician, Harry Black; editor, Alfred Roome; second camera assistant, Steve Minchin; focus, Alan Hume (bending down); camera operator, David Harcourt; director, Ken Annakin; sound mixer, John Mitchell; the Egyptian adviser, Saad Madim, and make-up, Jim Hydes

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cast, which he is selecting this week.

For the present he is making only three subjects and expects to be on the floor for less than a month. He then goes back to the States, but will return, in May probably, to complete this series, and others, again using the Merton Park facilities and staff.

Brighter at Bushey

I was pleased to hear from John Barry last week-end that he was very hopeful of restarting the production of "The Feast of the Ravens" at Bushey.

As reported in the KINE, last week, this second feature production by Rapier stopped after only one week on the floor, following a disagreement between the partners in the firm, John Barry and Dennis Lorraine.

Mr. Barry has now severed his connection with the firm and is negotiating a restart with Monday next week as a target. His schedule on the stages will be three and a half weeks.

Betty Box Plans Two

Betty Box is to make two comedies at Pinewood this year. They will be directed by Ralph Thomas, who will employ the same team which made "The Clouded Yellow" last year.

Written by Jerard Pickell, "Appointment with Venus" is now in preparation and shooting will begin in March. Dirk Bogarde and Glynis Johns are possibles for the parts depending on their schedules. Nicholas Phipps is working on the script in which most of the action takes place in the Channel Islands.

Scheduled to start in August is the tentatively titled "Sylvester" which, according to Betty Box, is a comedy with a navy background —not a war film, but concerning the Navy of tomorrow.

Peter Rogers is scripting from the novel of the same name written by Edward Hyams, himself an RNVR who drew much of its text from his own experiences.

As yet no cast has been named.

"Wives' Tale" Ends

After an interval of a day or two, while finishing touches were put to a most attractive set of Regents Park, "Young Wives' Tale" was finally completed at Associated British, Elstree, last Thursday.

For the present this leaves the studios in possession of the Festival production, "The Magic Box," but I am told that there is a prospect of another film going on the floor in about a fortnight's time.

Among visitors to the set has been Peter Friese-Greene, grandson of the inventor, who is a BBC television cameraman.

Exclusive's New London Manager

Previously associated with British Lion and GFD, Joe Cohen has been appointed London branch manager for Exclusive.

In Liverpool, Bernard Newrick has taken over the branch managership. He was formerly with Eros and Langfords.

Maurice Elvey—300 His Film Score

WHEN "The Late Edwina Black" is trade shown by independent FD at the Rialto, Coventry Street, W.1, on February 7, it will mean the launching of Maurice Elvey's 201st feature, and he has, in one way or another, been responsible for over 300 full-length feature productions.

M. ELVEY

It is true to say that Elvey's career has corresponded with the growth of the British film industry and his survival as a film-maker has probably been largely due to his realisation that audiences "grow up" mentally through the years.

Even in the very early days of film production, when the contemporary tendency was to churn out the "hearts and flowers" sentimental dope of the period, Elvey produced such revolutionary subjects as full-length biographies of "Florence Nightingale" and "Nelson," and experimented with social problems, as exemplified by Galsworthy's "Justice," and made attempts to popularise classic authors such as Robert Louis Stevenson and H. G. Wells. He was a pioneer of the documentary treatment of fictional subjects like "Hindle Wakes."

The fact that Elvey was for years known as "the exhibitors' friend," is accounted for by the following selection from his films:—"The Passionate Friends," "The Flag Lieutenant," "Roses of Picardy," "Mlle. from Armentieres," "The Wandering Jew" (twice), "Sherlock Holmes" series, "The Elusive Pimpernel," "Dick Turpin's Ride to York," "High Treason," "Hound of the Baskervilles," "Sign of Four," "Sally Bishop," "Prisoner of Zenda," "Bleak House," "Dombey and Son," "Adam Bede," "Henry of Navarre," "The Rocks of Valpré," "When Knights Were Bold," "At the Villa Rose," "Palais de Danse," "The Fruitful Vine" and "The Suicide Club" (R. L. Stevenson).

Prophetic Subject

With the advent of "talkies," whilst the industry was much concerned with transferring stage plays to the screen, or to thinking up "whodunnits," Elvey struck out with two remarkable films, "High Treason" and "Transatlantic Tunnel." It is interesting to note that "High Treason" foreshadowed a World League for Peace to resist aggression from the East in the year 1940! He also used television, and succeeded in the experiment of transferring Sheridan's "School for Scandal" into screen form.

Since then he has made a further series of notable pictures, including "Beware of Pity," "The Lamp Still Burns," "The Gentle Sex," "The Clairvoyant," "Sally in our Alley," in which he introduced Gracie Fields to the screen in 1931, "Love, Life and Laughter," "This Week of Grace," "Soldiers of the King," "Who Goes Next," "I Lived With You," and "The Lodger."

Production Starts on CMA Staff Training Film

EVERY TYPE OF EMPLOYEE FEATURED

PRODUCTION has started on Cinema Management Association's special three-reel training film for theatre staffs. This is another important development in CMA's all-out effort to raise and maintain standards of comfort, courtesy, showmanship and service in Odeon and Gaumont theatres. This film, the result of six months' intensive preparation and research, will show new staff exactly how their jobs should be done—and act as a refresher for old hands.

Final script was recently approved by John Davis, CMA's managing director, and a G-B Instructional unit has now started work on exteriors at Odeon and Gaumont theatres in the London area.

First-rate Teams

With the managers' training school, the first thing of its kind in the world, operating smoothly and efficiently, CMA is concentrating on training absolutely first-rate theatre teams to back managers' efforts. The new film, prepared under the close supervision of Kenneth Winokles, administrator, is one of the first moves in this direction.

It is the result of circuit-wide research in which every department contributed—and the advice of district managers, managers and staffs themselves was widely sought. The finished film will have application to every theatre from West End "super" to the smallest suburban and provincial hall—for its carefully directed aim is to show the ideal in theatre operation regardless of circumstance.

Shooting will be carried out mainly at CMA theatres, with experienced members of the staffs filling all but a few specialised rôles. Every type of employee will be featured. The latest advances and techniques will be shown to projectionists; cashiers will be shown how to deal quickly and efficiently with any contingency; usherettes and salesgirls will be given points and hints on how their performance of duties can contribute to the overall comfort and safety of patrons and their enjoyment of programmes. Doormen, car-park attendants, chiefs of staff will have their special sections and every aspect of theatre operation will be covered.

Each individual message—and the message of the film as a whole —will be conveyed in a bright, entertaining, but forceful manner, it is stated. At all times the great importance of never relaxing for a moment in service to the public will be stressed.

Aiming for the Best

As with the managers' training school, this new venture of CMA's is regarded as a further practical contribution to the trade's "Better Business" campaign. It is allied with the circuit's constant overhaul of theatres and replacement of the equipment and furnishings. The CMA aim is to have the best managers and showmen in the world, backed by the world's most efficient teams, working in the world's best-equipped theatres. Other novel and original innovations will shortly be announced by CMA as further steps towards this goal.

TRENDS IN ART DIRECTION

Jim Morahan's Paper to BKS-ACT

THE problems of the art director were the subject of a paper given by Jim Morahan, of Ealing, to a joint BKS-ACT meeting last week. From what he called the "Hollywood Rococo" period, he traced the development of art direction to the present documentary style.

Speaking of a period long before the war, Mr. Morahan suggested that the basis of design then consisted of exaggerated proportion and it was Continental films that first awoke to the need for good art direction; but it was the steady progress of the documentary film, the actualities of war, and the improving taste of the public which created a demand for realism in films.

In the colour film, he said, production design came into play more than it did in black-and-white. Nature always looked right in colour, but in interiors it was not so; no amount of good lighting would overcome badly designed scenes in colour. Thus, the production designer had become recognised as practically essential to the colour film; he was in constant consultation with the cameraman, and was responsible for dresses, other than for special gowns for the female star.

The awakened sense of reality had led to the use of real interiors. When real interiors were mixed with studio settings the studio fake stood out conspicuously. In matching a studio interior with the real thing certain principles must be followed: a sufficient number of stills, both of the actual interior and others of similar character, must be available; the finish must be appropriate, yet must meet the wishes of the cameraman; the provision of "floaters" must be arranged with the cameraman. The cameraman must try to imagine that he was working in the actual location and must comply with restrictions such as on top lighting.

Apart from the artistic and dramatic aspects of his work, the art director had to estimate the costs of sets, and an important way of keeping these down was to have a script sufficiently finalised, with set-ups planned, so that it was necessary to build only the minimum required. Provision must, however, always be made for script alterations.

The J. Arthur Rank Organisation has changed the name of Eagle-Lion Distributors Australia Pty. to J. Arthur Rank Film Distributors (Australia), Pty., Ltd.

PEOPLE

Holderness Joins Clifton Circuit • ABC Changes in Birmingham

DURING the week-end "KEN" JONES, general manager of Clifton Cinemas, informed the KINE. that LESLIE HOLDERNESS, formerly general manager of the Odeon, New Street, Birmingham, had now joined the Clifton circuit's theatre control staff. The department is under the control of J. M. CANNON.

* * *

There seems to have been a wave of illness among London kine-managers recently. A. L. W. TOLLIDAY has been away from the Kentish Town Forum for some while with heart trouble and is still resting.

E. J. AMOS has just returned to the Islington Odeon after undergoing hospital treatment. A. E. HINKS, assistant manager of the Kentish Town Gaumont, has recently resumed duty after a period of illness and convalescence at Glebeland, where, he tells me, several other friends have been recuperating.

* * *

Sir ALEXANDER B. KING, chairman of the Publicity Sub-Committee of the Scottish Committee, Festival of Britain, is at work now with his colleagues on the exhibitions which are being staged in both Edinburgh and Glasgow.

* * *

As the result of managerial changes on the Birmingham territory of the ABC circuit, Miss ALICE ASHMORE, the only woman manager now in charge of an ABC house in the city, is leaving the New Palladium, Hockley, to take over the New Erdington P. H., Erdington. With the exception of a few months in 1945 she has been at the New Palladium since 1942. Joining the circuit during the war she was assistant manager of the Edgbaston Picture House and the Crown, Ladywood, before going to the Palladium.

MAXWELL R. HARVEY, who has taken over the Edgbaston Picture House in succession to H. ARNOTT VALE, who has resigned, gains promotion after five years' experience as assistant and relief manager on the circuit.

A newcomer to the area is TIM WHITTAKER, who joined ABC after service in the Merchant Navy and comes to Birmingham from the Ritz, Hyde (Cheshire), where he was assistant manager.

LEON SPURGIN, who takes over the New Palladium, Hockley, has been with ABC since September, 1945. Trainee manager at the Royalty Kinema, Harborne, for a period he became house manager at the Forum in September, 1945, and went to the New Erdington P. H. as manager a little over a year ago. At 27 years of age he is one of the youngest managers of the circuit.

* * *

A. V. Ross HANCOCK, manager of the Rialto, St. James's Road, Bermondsey, S.E.1, writes to pay tribute to F. Jenner, the kinema's chief projectionist, who recently received from GFD an "Award of Merit," signed by J. Arthur Rank, for his skill in presenting the Universal News.

He says: "It need hardly be said how proud such a letter has made Mr. Jenner, especially as this theatre is a small independent house, and how much his award reflects upon his colleagues, to say nothing of the satisfaction felt by the manager to know that his theatre has been selected as one which presents a newsreel with as much care as a feature."

Mr. Jenner has been in the industry since the silent days (38 years to be exact), during which time he has presented films for the BEF in 1919, for the Duke of York's Camp in 1928, and during the last war when he was with ENSA for five years.

* * *

C. T. CAPPER, who has been manager of the Odeon, Kettering, since March, 1950, has left the town and is succeeded by JACK BARLOW, who has been with the Odeon circuit for the past four years. As a parting gift, Mr. Capper was presented by the staff with a pewter cigarette-box.

* * *

JOAN TURNER, formerly with the Twentieth Century-Fox offices, Newcastle-on-Tyne, has joined Bernard M. Woolley, Ltd., theatrical and variety agents, of Bolton, Lancashire, as private secretary to BERNARD M. WOOLLEY.

* * *

CRIS. O'NEILL, who has managed kinemas in Austria and Cyrenaica for the Army Kinema Corporation, has been appointed manager of the Scala, Nuneaton.

During the last war he served with the Army Kinema Service and was with the Eighth Army in Italy and Austria. Afterwards he joined the Army Kinema Corporation and managed kinemas in Austria, including the Park Kino, Vienna. He moved to Cyrenaica, and it was after holding an appointment in Benghazi that he came to Nuneaton.

* * *

Congratulations to T. A. JACKSON, assistant manager of the Odeon, Harrogate, and his wife, Zena, on the birth of a son—Thomas Clayton. Before her marriage, Mrs. Jackson was one of the Langan Sisters, dancers, who were well known in Malaya.

Paul Penman

At the ABC, NE and Carlisle district managers' conference held at the Ritz, Gateshead. Present are T. H. MacDermott, assistant theatre sales manager; L. Lewis, district manager; A. Broadhurst, assistant district manager; H. R. Wilson, City Picture House, Carlisle; E. V. S. Forgham, Lonsdale, Carlisle; R. Dakin, Public Hall, Carlisle; J. W. Wilkinson, Coliseum, Whitley Bay; G. J. Newton, Elite, Middlesbrough; S. J. Cole, Empire, Stockton; V. G. Moss, Forum, West Hartlepool; R. White, Globe, Stockton; S. H. Winterson, Haymarket, Newcastle; C. S. Watson, Majestic, Benwell; W. Davany, Olympic, Newcastle; R. H. Romaine, Regal, Darlington; A. Dodd, Rex, Consett; S. E. Holliday, Ritz, Gateshead; F. L. Holmes, Ritz, Sunderland; D. Stansfield, Ritz, Wallsend; A. Evans, Savoy, South Shields

Philips' New Range of Transformers

PHILIPS variable transformers, which can be used for regulating the intensity of illumination of stage, decorative or display lighting, are now being manufactured in 10 types varying in output from 130 VA to 2080 VA.

Those having a capacity of 130-520 VA are housed in a "Philite" casing, while the heavier types with 1040 VA and higher have a metal casing. The bench types in "Philite" housings have a safety fuse in the brush lead.

With these transformers, which are fitted with a graduated scale and a knob, a secondary voltage can be obtained that is variable from 0V to 20 per cent. above the nominal primary voltage.

The efficiency of Philips variable transformers is high, the graduated scale permits exact regulation to the fraction of a volt, and owing to the low voltage there is constant regulation.

A 16mm. copy of ANNIE GET YOUR GUN was screened for an 81-year-old Wolverhampton woman who had met Buffalo Bill and Annie Oakley in London in 1888. The show, given in the old lady's bedroom, was arranged by Ken Hall, manager of the Savoy (left), with Matt Raymond of MGM (right) operating the projector

G. Rossiter, chief projectionist of the Odeon, Chichester, Sussex, receives J. Arthur Rank's Award of Merit for skilful presentation of the Gaumont-British News. Left to right: E. Barry, district manager; B. G. Anstruther, district engineer; R. Arnold, 2nd projectionist; G. Rossiter; and Peter J. Bland, manager

SHIP CARBONS

KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT by The Manager

A Seat in the Circle for the Price of a Stall

A KENTON, Middlesex, patron, writing to *Picturegoer*, pays a glowing tribute to a Harrow kinema manager for allowing waiting patrons to occupy seats of a higher price when the last picture had started.

The manager did precisely what I and many of my colleagues would have done, but no doubt a number of readers can find a variety of reasons why they should observe the rules which prohibit this practice.

The problem is one that every manager has to face up to sooner or later. It arises when there is a pretty full house just before the feature film goes on for the last time. There may be queues for all parts, or, as is more usual, for all cheaper seats. After the break the waiting customers are admitted to the capacity of the various categories of seats for which they are waiting. What are we to do if, as often is the case, we cannot accommodate them all in the seats they want?

Personally, I have always made every endeavour to accommodate people who have waited outside to see a picture, even if they finally occupied my most expensive seats at the price of the cheaper seat for which they had been waiting, providing I was convinced the dearer seats would not be sold at the proper price.

The procedure I adopted was to fill as many seats as possible. Then I admitted patrons still queueing for standing in the price category for which they had been waiting. As soon as the lights went down for the last performance they were then quietly led in small groups to vacant seats in the circle or any other available seats.

I cannot recall a complaint about this procedure during all my years of management.

Ice Cream Sales

A MANAGER employed by a small circuit objects to being told how to conduct his sales by one who has no knowledge of kinema management.

I agree with him; all the sales experience in the world will not give a circuit official of this type the necessary knowledge to instruct a skilled manager on the best way to conduct auditorium sales. The ideal man to fill the job would be a former kinema manager who has served an apprenticeship on salesmanship, but the value of these additional head office executives is doubtful, to say the least of it. The fewer visitors a manager has the better these days, and the circuit supervisors are well able to handle all the problems that might arise, including those connected with ice cream sales.

Testimonial

THE young manager of a small independent show is very proud because a respected retired manager who, unknown to him, was a patron of the house, congratulated him on the way it is run.

There is a good turn most of the retired managers can do the industry with dignity and without effort. In all probability round the town where they are spending their retirement there is just such a man—young, keen and one on whom the industry depends for the future.

A word of encouragement from one who has passed through the mill with distinction will do more to inspire the youngster to further effort than either I or his employer could ever hope to do.

There is always something about a kinema to commend—if there isn't then there's room for a new manager. That tip goes for some supervisors as well.

Bonus Points

IN their sales drive, "Close the Gap," Warner Brothers give representatives "bonus points" for good salesmanship, under various headings.

Managers encouraging uniformed employees to give better service to patrons could, perhaps, adapt the idea to their own staff, if they are not already doing so.

There could be points for tidiness, courtesy, quietness, handling of torches, acts of consideration, and all the many other qualities that we try to encourage among members of the uniformed staff.

Dim-out

NOW that outside lighting has been prohibited once again, managers of big, busy, houses might well consider the advisability of reintroducing the linkman-attendant. Some kinemas have already done this with advantage, although it has meant depleting the inside staff somewhat.

A man on the front with a torch and, in bad weather, an umbrella, is an appreciated service we can offer car customers, and furthermore "dresses" the house. The attendant need only be on the outside during busy periods, and in most instances can couple the job with a spot of "barking" where that is necessary.

Musical Interlude

H. JELLY, Lancashire supervisor for CMA, tells this delightful story against himself. It happened at the Odeon, Cleveleys, during a power cut. Eric Lord, the manager, went on stage to make an announcement and was followed by Mr. Jelly, who announced: "You may not be aware, but at one time Mr. Lord was an organist of repute, and he will now entertain you." Lord, picking up the cue, added: "Yes, ladies and gentlemen, I will play for you, and Mr. Jelly, my district manager, will sing for you." The impromptu interlude was quite successful, but Jelly doesn't claim to be a singer of repute, so he has decided to be very wary on similar occasions in future.

Super Usherettes

THE *Paddington Record* reports that the usherettes of the Queen's, Bayswater, use fewer torch batteries than any of their colleagues for miles around. It also states that they also use fewer words, as they never speak unless they are spoken to.

To impress the Press with an item of this description is a very fine accomplishment, and I congratulate the manager, H. Kean, on getting it published.

All I want to know from him now is how he has accomplished this miracle. I mean the production of a class of usherettes who never talk unless they are spoken to. He does say that he has forbidden them to talk, but haven't we all? Probably there is a copious supply of new employees in the Paddington area, and some are fired as examples to the others. I have found that that is the only solution, but it is not always policy to resort to that measure in view of the labour shortage.

Waiting Room

W. SCUTT, manager of the Hippodrome, Stalybridge, has opened a redundant circle bar as a waiting room with accommodation for 150 patrons. The local Press is enthusiastic about the innovation, and no doubt the Stalybridge kinemagoers will appreciate the service.

There are many kinemas with derelict lounges and offices. The managers might contemplate emulating this example as part of their contribution to the "Better Business" campaign. You must, of course, obtain permission from the local authority.

Transport Victory

AFTER many months of patient negotiations with the Midland Red Bus Co., G. Lockyer, manager of the Odeon, Stafford, has succeeded in getting the late bus services from his theatre from 10 p.m. to 10.45 p.m.

As many of the Odeon patrons have, up to now, had to walk back after the show, Lockyer is naturally proud of the concession he has won. How are the bus services in your area?

Gramophone Records

SOME of our readers are getting just a little bit too liberal with their free publicity in return for the use of gramophone records on the non-sync. We must remember the value of screen space in terms of pounds, and to hand this over in return for the use of half a dozen gramophone records sounds like a poor deal.

Personally, I consider that the free supply of records warrants nothing more than a credit card in the foyer, but some readers might have other views; if so, I would like to hear of them.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

A Centre of Public Interest

A SIGNIFICANT feature of the many campaigns examined during the past few months has been the indications of increasing practical co-operation on the part of local authorities, official bodies, as well as influential private citizens. This appears to be a direct result of the intensified "public relations" work of managers, and it is a permanent investment for the future of the industry so long as we don't slacken off now the preliminary openings have been made.

Never a week passes without some manager reporting that he has borrowed some rare exhibit from the local museum or has secured the exhibition of publicity in the cages in the town zoo. I await, with interest, and in some trepidation, the report of a manager borrowing a wild animal from the zoo for exhibition in the lounge.

Seriously though, exhibitions in the kinema lounge are always well received by the public, and many more managers have yet to take advantage of the many interesting exhibits to be found, no doubt, in their municipality. In addition to the town hall, happy hunting grounds are the public library, the local newspaper office, public undertakings such as gas and electricity, if these are old established, and local residents with their "roots" in the town.

Usually the borough librarian or town clerk, or whoever is responsible for the safe custody of the town's historic exhibits, is only too willing to have them brought to the notice of the townspeople.

It is somewhat more difficult to trace suitable exhibits owned privately, but with the assistance of the local paper an appeal for specific articles may meet with astounding success; many managers confirm that this is so, and have built up marvellous campaigns with the items obtained in this way.

The conditions of exhibition should be established in writing before taking the exhibits into your custody, and it is a wise precaution to get them fully covered by insurance.

MAN of the MONTH

D. A. Ewin, assistant and relief manager of the Regal, Torquay, has won the Company of Showmen's £5 award for December. Ewin is a consistent contributor of high standard campaigns and recognition of his abilities should inspire assistant and relief managers to greater effort

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

A FINE campaign, organised by Bill Both, the manager, and L. V. Walshaw, of the Southan Morris circuit, packed the Ritz, Birkenhead, during its fourth birthday celebration week.

There was plenty of ammunition for the campaign, for Geraldo and his band was booked as a stage attraction for the whole week and Jack Warner, Sally Ann Howes and the St. Neots Quads appeared on the stage at the gala opening performance. It was an effort for which W. Southan Morris may well be proud.

A 200-lb. cake—a model of the Ritz—was promoted and cut on the stage by the Mayoress, helped by Birkenhead's oldest inhabitant. The first hundred lady patrons each afternoon during the week received a generous portion of the cake.

The celebration received a big Press, including one full page with five pictures in *The Advertiser*. A composite page was arranged in the same newspaper on the Saturday prior to the week.

A Bonny Baby contest, sponsored by the *Birkenhead News*, had been running for a month. There were substantial prizes for the winners, and pictures of selected children were published in each edition. Seventy-five pounds was spent by Cow and Gate, Ltd., sponsors of the St. Neots Quads, to provide prizes for the competition, and these included three silver cups and a cash prize of £25. The company also arranged 65 window displays in chemists' shops.

Just for good measure, a children's party was organised by *The Advertiser* on the Saturday morning, when 2,000 members of the newspaper's children's club, their parents, and their friends were entertained at a special performance. Pantomime stars from both Liverpool and Birkenhead put on a stage show, and music was provided by Nat Allen and his orchestra. It was attended by two mayors and their ladies.

A generous tribute was paid by the newspapers to W. Southan Morris for his generosity.

Bill Both must have had a very busy time with all these arrangements, but he has the satisfaction of looking back on one of the best sustained efforts to improve business and public relations during the past year.

Welsh Treasure

SWANSEA became the "Treasure Island" of Wales when R. Gordon ran that picture at the Odeon. The Mayor and town hall officials, together with the proprietors of the local newspaper, combined to make it a high day for the local children. Hundreds of Swansea traders joined the scheme, particulars of which were broadcast in the Welsh news on the BBC.

"Long John Silver" was officially received at the railway station by dignitaries from the town hall headed by the Mayor. Accompanied by nine of his "pirates," he arrived in a special train laid on by British Railways, which, you will observe from this feature, is becoming more and more co-operative.

Extra police were needed to control the crowds at the station, and during the triumphal procession, led by the band of the ATC, through the streets to the Odeon.

The scheme got a huge and enthusiastic Press, and is a triumphant initial success for R. Gordon, who has succeeded his old chief, W. Thomas, recently promoted to the Capitol, Cardiff. I congratulate both of them on their well merited promotion, and shall expect a double output in future from these two bright showmen of the former Odeon, Sketty, team.

As a last word, I must congratulate Gordon on the dignified and tasteful "Better Business" stamp on the theatre's notepaper. Round the perimeter are the words: "Staff courtesy makes a patron become a friend." The coat-of-arms in the centre is a rampant dragon—presumably the crest of Swansea.

Women in Question

B. PETERS, manager of the Palace, Erdington, Birmingham, found eight ladies, proprietresses or manageresses of ladies' shops, to use specially worded cards tying up "The Woman in Question" with their own particular wares. For example, the flower shop said: "If it's a question of flowers, then 'I Am the Woman in Question' to give you satisfaction . . ." and so on, to theatre and film credits.

A masked lady paraded the streets wearing a black mask, and carrying cards worded: "I'm only wearing one mask, but Jean Kent wears five different masks in 'The Woman in Question.'" The picture supplied shows the young lady with the card strung around her neck. I think it would have been better if the catchphrase had been written on some article, such as a shopping bag, a scarf, an umbrella, or a handbag, normally carried by women.

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

A. E. BARKER, Lido, Golders Green.
F. BAXTER, Odeon, Chesterfield.
H. BENTLEY, A/M, Arcade, Darlington.
E. C. BIGNY, A/M, Regal, Great Yarmouth.
F. J. BURNS, Ritz, Stockport.
F. G. BURTON, Gaumont, Alloa.
T. C. BUTTLE, A/M, Ritz, Oxford.
M. CROOKS, A/M, Odeon, Worthing.
J. DYE, Empire, Dundee.
T. FLACK, Gaumont, Darlington.
H. GENT, Hippodrome, Liverpool.
L. D. MALBURN, A/M, Grand, Falmouth.
F. A. MANNING, R/M, Odeon, Islington.
H. E. SMITH, A/M, Odeon, HighWycombe.
M. TREZISE, Gaumont, Yeovil.
L. A. WILKINS, Gaumont, Stratford.

Up in Smoke

HERE'S an idea from T. Phillips, of the Gaumont, Luton, for managers who have a railway station adjoining the theatre. To advertise "My Blue Heaven" his chief projectionist rigged up a slide lantern facing towards the nearby railway line. A slide with the minimum possible amount of wording was projected on the smoke pall from passing trains. In the "in between" times it was focused on a nearby gasometer, and, in all good humour, on the side wall of an opposition house. I have always advocated co-operation between rivals. This is a good example, as rightly, the opposition manager raised no objection.

Another scoop in this campaign was to secure permission to use the PA system during the full ten-minute interval at the Luton football ground. He relayed music from the film, but got his spoken plug in at the right moment.

Multum in Parvo

THERE is a tiny kinema in a little place called Midsomer Norton. It is managed by S. Smallman, helped by one projectionist and a youth, but he doesn't complain that it is impossible to carry out publicity in such a small situation and with such a small staff. With a true showmanlike spirit he sends me an enthusiastic report of the schemes he has carried out recently. They are all

good, and I wonder how this little team has found time to get on with the rest of the work.

For "Jolson Sings Again" they made a cut-out of Jolson, 15 ft. high, and erected it on the fascia. For "Treasure Island" there was a miniature island with palm trees, tropical grass and talking parrots, while a full-sized bar was constructed in the foyer to advertise "Whisky Galore."

A Territorial guard of honour was arranged for a gala performance of "They Were Not Divided," and a snapshot competition is being organised as part of his campaign for "The Last Holiday."

It is a pleasure to report the good work being done in this small kinema; it is an excellent example for some of these managers of the smaller houses who just sit back and do nothing because of that ready-made excuse, "We're too small."

Looking for Stars

G. BAKER decided to find Dagenham's own Andrew Ray when he was due to run "The Mudlark" at the Gaumont, Dagenham, so he arranged for a photograph studio to be opened in the stalls' foyer where would-be boy stars could have their picture taken for the cut price of 1s. 6d. As the public could see all that was going on during the proceedings, this idea gave the film a boost in more ways than one. Pictures of 47 of the entrants were exhibited during playweek and patrons were invited to select by ballot the best six.

Baker has a fine hang-over from his campaign for "Mr. Music" in the form of speakers fitted outside an adjoining trader's shop and wired up to the theatre system. Three times a day he relayed the soundtrack of "The Mudlark" trailer to the main street of Dagenham and the police never objected. Perhaps we'll be hearing more about this off-the-ration publicity.

A gala opening with civic support was organised, and six local padres were each invited to distribute six invitations to parishioners over 65 for the matinée show on the second day of showing. Of the 36 invitations dispatched, 34 were accepted. A party of nuns occupied paid seats at an evening performance, and interest was aroused in the film among members of the Dagenham Arts Council.

For his shop window displays, Baker used *Daily Graphic* pictures of the King and Queen at the Royal Command Performance.

Canned Music

J. McDONALD, assistant manager of the Gaumont, Worcester, built a most attractive vestibule display for "My Blue Heaven." The centre piece was an electric player-piano at which sat a cut-out figure of Betty Grable. Unfortunately, the music of "My Blue Heaven" was not available for this type of piano, so he had to use recorded music. The picture shows a very attractive cut-out reconstituted out of a 22 in. x 28 in. enlargement.

He says that he used crêpe paper on the display. I have never heard of fire-proofed crêpe paper, and, if there isn't such a commodity, managers are well advised to check with the local authority before using this attractive dressing inside the kinema or play safe and use fire-resisting materials.

Politics and the Trade

E. GAY'S campaign for "For Heaven's Sake" at the Odeon, Croydon, is an excellent effort. He submits a long list of window displays and particulars of a dance contest in conjunction with the Croydon Labour Party.

I hope you will forgive me, but once again I sound a warning about tying up with any one political party. Some people take their politics very seriously and the safest plan is to leave political parties and their affairs, even the social ones, alone. That might sound a weak-kneed policy, but it does keep you out of trouble. Many years ago I ran into a pack of trouble over a similar tie-up, so perhaps I am unduly nervous.

Public to the Rescue

THERE is a very special thrill for the manager of a second-run house when he gets one of these rare first-run bookings. L. Tulley, of the Academy, Brighton, had the experience when "Fifty Years of British Boxing" was booked on this basis at his kinema.

To arouse interest among sportsmen, he appealed through the Press for boxing photographs. This was done in the news column and gave him some nice advance notices and inspired an avalanche of sporting pictures, including an oil painting valued at £250. This provided him with all the advertising material he required and enabled him to keep his cash outlay down to 10s.

Other managers who are playing this film couldn't do better than follow Mr. Tulley's example.

Boardmen Again

ONE seldom sees or hears of boardmen these days. W. Rogers, for his "Abbott and Costello in the Foreign Legion" campaign at the Lido, Bolton, used ten of them.

He is an old showman, and has submitted many impressive campaigns to Showmanship, and I have a high regard for his judgment. It is amusing to find him referring to them as a novelty which they undoubtedly are in these enlightened days. Perhaps he has set the fashion in a revival of a former decade's most popular form of advertising. Wages are much higher these days, but men can still be got in London for something like 12s. 6d. a day. Personally, I like the idea, because honest-to-goodness sandwichmen in busy streets are just as good as many of the street stunts we read about.

Artistic Publicity

ONE of the most attractive pieces of publicity I have seen for a long time comes from E. Hainge, of the Odeon, Birmingham. It is a replica of a "Clouded Yellow" butterfly, with a wing-span of 8 inches. It could be used for a multiplicity of purposes. He also sends a copy of a beautifully screened double crown, the sort of work that I hope will soon be in universal use. In his advertising he used the word "alighting" instead of "coming"—a novel twist to our most-hackneyed phrase.

A mechanical display was built in the lounge with the assistance of the house engineer. It showed Jean Simmons just about to catch a butterfly. Both the butterfly and an arm of Jean Simmons were activated by electric motors.

We must not omit the information that Hainge is another manager who knows the curator of the local museum, from whom he borrowed a number of butterflies, including "Clouded Yellows."

Popular Competition

ALBERT SIDI got a thousand entry forms printed for a competition in connection with the showing of "State Secret" at the Regal, Levenshulme, and out of these 284 were returned with the correct solution; he doesn't say how many had the wrong answer. He had underestimated the demand, and the eight co-operating tradesmen had to say to their customers "Sorry; there are no forms left."

Again, this is proof that patrons will enter for competitions so long as they are simple enough. It does not seem to worry them to be told that the prizes will be given to the first correct solutions opened.

The competition was based on coded version of a *News of the World* film criticism, the title of the paper providing the key to the code.

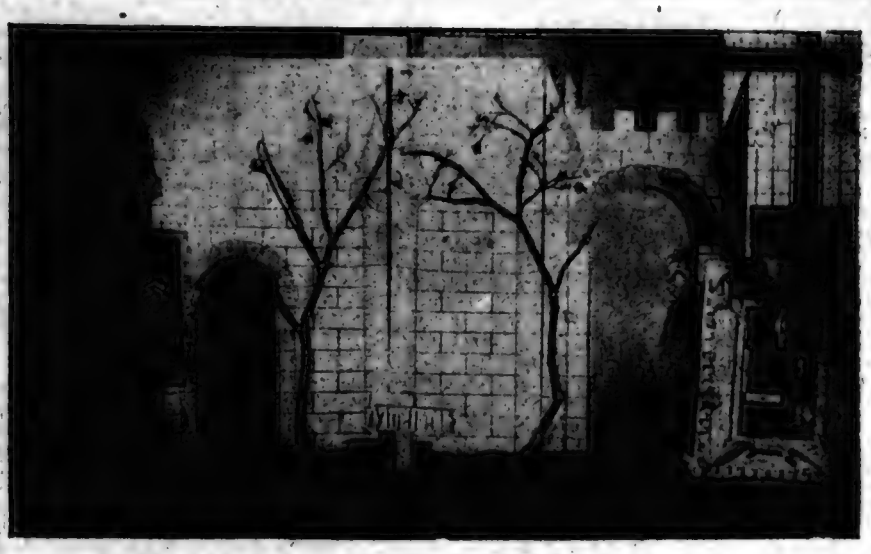
Good in Most Parts

A VERY good and comprehensive campaign has been sent in by C. Stanley, manager of the Gaumont, Saltaire. He gives full details of his coverage for "Destination Moon," and it includes many shop tie-ups as well as details of the careful placing of a quantity of renter's dc's.

I like all the shop tie-ups except the one where a tie-up has been arranged with travel sickness tablets, but there is one point about Mr. Stanley's window displays on which I am not quite clear.

In the opening paragraphs of his campaign he says: "All our tie-up and outside publicity work has been done at a cost not exceeding our weekly quota. We have achieved this by giving the minimum amount of poster work to our poster writers and doing the maximum amount of work ourselves." The pictures supplied (very good photos, taken and processed by the management) show well-written display cards. If they were all produced in the office, then a considerable amount of management time was used up in the process so the saving was not so much as it might at first appear to be.

The campaign report states that for the first week the posters were secured with drawing-pins so that positions could be altered just before playdate, and the photo supplied shows a dc with one corner loose, a very good reason why such fragile fixing units as drawing-pins should not be used in away-from-theatre sites—or interior positions either for that matter!



The castle background of this attractive foyer display for THE MUDLARK (20th-Fox) at the Sutton Gaumont, was borrowed by F. W. Salter from a local store, which had used it as part of its Christmas display

Unwanted Allies

THE Halifax Peace Committee tied-up with the Gaumont, Halifax, during the showing of "Seven Days to Noon" without A. Burton's permission and very much to his consternation.

Members distributed pieces of their most controversial literature on the public highway just outside the theatre under the watchful eyes of the police. As it happened, this got a very handy week-end Press for the film, which was not only beneficial to the Gaumont but should prove of value to subsequent runs.

However, other managers are warned to watch out for similar action in their own areas; this could soon become something more than nuisance value.

Difficult Town

THE more I read about publicity in Glasgow the more I realise how difficult it is to get permission to do anything out of the ordinary in the Clydeside city.

G. Pain tells me that the appropriate department at the town hall would not give permission for the display of a small circular notice in the city taxis. The notices were to have been worded: "North, south, east or west, flag this taxi for speedy travel to the Gaumont to see 'Two Flags West.'" It's too good a notion to waste, so perhaps some other manager with a more co-operative town hall can make use of the idea. Incidentally, the taxi owners' association had agreed to the scheme, which makes it all the more frustrating for Mr. Pain. They compromised by preparing 10,000 cards carrying the same slogan, and these were given out by the drivers.

Identity Known

LIKE many other managers, R. Downes used flags profusely in his displays for "Two Flags West" at the Gaumont, Birkenhead. Unlike many other managers, Mr. Downes identified the flags by stitching on each one the country which they represented. This grand idea is commended to all playing the picture.

Another tip from this campaign is that provision shops willingly gave whole windows for display in conjunction with "Flag" sauce. This is a perfect talking point to worm your way into the confidence of any grocer who has proved difficult in the past.

One large store giving the Gaumont a window display was persuaded to dress the front of the premises with flags. The cards in the window supplied the reason and provided the merchant with an alibi for such an unusual procedure at a time when there was no public event to celebrate.

Scooping the Pools

STOURBRIDGE isn't a very big town, but it does have its own football pool, and every one of the clients learnt, from the back of the envelopes containing their next week's coupons, that "The Jackpot" was on at the Odeon. The number is a trade secret, but there were some thousands. The football firm paid for the cost of over-printing; the envelopes didn't cost anything either, but that is a kinema trade secret!

In addition, D. Pass obtained permission to sling a 20-foot banner across the main street and the National Savings organisation paid half the cost.

Brain Wave

"SHOULD Road Users be 'Caged'?" This was a phrase coined by A. Frost and interested the Road Safety Committee in "Caged" at the Regal, Bexleyheath.

As a result, he secured substantial free publicity, and it is most applicable to the film and the plot which makes it so very much more valuable.

Three hundred DCs were supplied, worded "Do you think a careless road user should be 'Caged'?" The question was discussed by a Brains Trust, sponsored by the local paper and, therefore, got excellent support editorially.

The Best Friend

A. M. CARPENTER, of the Gaumont, Barnstaple, had a real turn up for the book when he persuaded a friend who was getting married to co-operate in a street stunt for "The Astonished Heart." It may sound astonishing, but the fellow agreed that the wedding car should carry cards and banners telling the public that this was no case of "The Astonished Heart," but was real love.

It's a terrific stunt if you can pull it off, but don't blame me if you lose your best friend in doing so.

The Showman

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Her Favourite Husband—The Glass Mountain: A. McMillan, Tivoli, Glasgow; A. Carpenter, Gaumont, Barnstaple; E. Groves, Gaumont, Finsbury Park.

Theatre Publicity: R. Elsbury, Chequers, St. Albans; F. Richmond, Odeon, Colwyn Bay; J. Collins, Astoria, Finsbury Park; C. Greenwood, Odeon, Radcliffe; R. Furness, A/M, Odeon, Llandudno; G. Newman, Cinerama, Perth; W. Young, Tower, Helensburgh; F. Jackson, Gaumont, Princes Park, Liverpool; D. McPhail, Pavilion, Motherwell; A. Simpson, Pavilion, Airdrie; J. Russell, Odeon, Dundee; N. Cox, Hippodrome, Middlesbrough; T. Rowland, Odeon, Alfreton; S. Watkins, New Hippodrome, St. Helens; G. Spary, Pavilion, Reading; F. Salter, Gaumont, Sutton; W. Donkin, Gaumont, Hamilton; E. Handford, Rex, Bedminster; A. Pareezer, Odeon, Bognor Regis; P. Sykes, Odeon, Kingswood, Bristol; N. Crabtree, A/M, Palace, Aberdeen; W. Shaw, Rivoli, Liverpool; A. Bewsher, Glenroyal, Shipley; S. Froud, Picture House, Monmouth; G. Newman, Cinerama, Perth; M. Saxton, Odeon, Farncombe.

Girl of the Year: E. Groves, Gaumont, Finsbury Park; P. Walshaw, Trocadero, Elephant and Castle; A. Fielding, Gaumont, Rayners Lane; D. Williams, Blue Hall, Islington; J. Kaye, Prince of Wales, Harrow Road.

Two Flags West: E. Groves, Gaumont, Finsbury Park; C. Smith, Regent, Brighton; D. Francis, Gaumont, Finchley; J. Garlick, Gaumont, Southport; M. Trezise, Gaumont Palace, Yeovil; C. Wills, Gaumont, New Cross; E. Willmott, Scala, Leeds; L. Putsman, Gaumont, Birmingham; E. Mitchell, Majestic, Leeds; P. Mills, Gaumont, Liverpool; T. Wilkins, Gaumont, Manchester.

For Heavens Sake: J. Collins, Astoria, Finsbury Park; C. Barnes, A/M, Odeon, Islington; L. Denyer, Odeon, Hornchurch; E. Carter, Odeon, Dagenham.

The Jackpot: J. Collins, Astoria, Finsbury Park; E. Hainge, Odeon, Birmingham; J. Alexander, Odeon, Dudley; R. Wilmot, Odeon, Newcastle-on-Tyne; E. Lawler, Ritz, Chatham; J. Potter, Odeon, Leicester; J. Sanders, Odeon, Morecambe.

The Miniver Story: S. Bulmer, Savoy, Holloway.

Caged: J. Morgan, Ritz, Muswell Hill; R. Barber, Prince of Wales, Lewisham; P. Norman, R/M, Luxor, Eastbourne; K. Bradley, A/M, Rex, Leytonstone.

Public Relations: F. Thurman, Grand, Nottingham; J. Collins, Astoria, Finsbury Park; C. Conway, Odeon, Dunstall; J. Fisher, Broadway, Southampton; J. Tennant, Bank, Clydebank; R. Crabb, A/M, Savoy, Swindon; R. Parsons, Royalty, Harborne; D. Roberts, Gaumont, Glasgow; G. Barry, Coliseum, Walton, Liverpool; W. Wilson, Capitol, Horsham; H. Watson, Odeon, Peterborough.

Newsreel Publicity: T. Wilkins, Gaumont, Manchester.

The Gunfighter: L. Graves, Odeon, Lowestoft.

Highly Dangerous: E. Pike, Odeon, Southend.

The Heiress: C. Dawson, Odeon, Newport; F. Robinson, Odeon, Redhill; J. Hawke, Odeon, Ayr; T. Grazier, A/M, Odeon, Middlesbrough; D. Pass, Odeon, Stourbridge.

Trio: H. Griffiths, Palace, Cinderford.

Mr. Ashton was Indiscreet: G. Bernard, Carlton, Norwich.

Destination Moon: G. Pain, Odeon, Glasgow; C. Close, Gaumont, Somerset; N. Holt, A/M, Casino, Liverpool; E. Woodbridge, A/M, Odeon, Hove.

Street Corner: P. Harris, A/M, Central, Cambridge; E. Crookes, Regal, Stirling.

Mister 880: F. Minde, Gaumont, Eltham; W. Donkin, Gaumont, Hamilton.

Chance of a Lifetime: A. Heaton, Regal, Beverley.

Assignment in China: J. Burns, Plaza, Govan.

State Secret: G. Leopold, Ritz, Market Harborough; E. Walker, Empire, Hanley; D. MacLeod, Coliseum, Glasgow.

Press Publicity: F. Barker, Odeon, Burnley; G. Hurt, Gaumont, Finchley; G. Lockyer, Odeon, Stafford.

Home Hobbies Exhibition: A. Williams, A/M, Odeon, Whitton; A. Fielding, Gaumont, Rayners Lane.

Personal Appearance: L. Barry, Savoy, Lincoln; T. Grazier, A/M, Odeon, Middlesbrough.

The Dancing Years: L. Reeves, Central, Kidderminster; C. Radford, Capitol, Hanley.

Let's Dance: F. Pearman, Odeon, Balham; C. Stead, Odeon, North Finchley; D. Hayden, A/M, Odeon, Hanley; R. Roberts, A/M, Odeon, Luton; A. Ward, Odeon, Newport, IOW.

The Magnet: J. Sanders, Odeon, Morecambe; R. Fray, Regent, Hinckley; C. Tappy, Odeon, Salisbury; A. Hughes, Odeon, Coventry; R. Felton, Odeon, Wolverhampton; J. Alexander, Odeon, Dudley; E. Woodbridge, A/M, Odeon, Hove.

Sands of Iwo Jima: P. Norman, R/M, Luxor, Eastbourne; J. Murphy, Granby, Reading; S. Springfield, Palace, Eltham; G. James, Ritz, Warrington; W. Clarke, Regal, Hackney; R. Dronsfield, Rembrandt, Ewell.

Johnny One-Eye: D. May, Bristol, Edgbaston.

Something in the City: H. Strank, Plaza, Dover.

North-West Mounted Police: H. Clarke, Cameo, Liverpool.

Cage of Gold: W. Donkin, Gaumont, Hamilton; N. Holt, A/M, Casino, Liverpool.

The Fountainhead: L. Dempster Paul, Cabot, Bristol.

Theatre Anniversary Celebrations: J. Laing, Ritz, Edinburgh; L. Hodson, Rex, Stratford; E. Nathan, Gaumont, Southall.

Seven Days to Noon: E. Tucker, Odeon, Spalding.

Panic in the Streets: D. Day, Picture House, York.

Shadow of the Eagle: E. Tucker, Odeon, Spalding; C. Conway, Odeon, Dunstall; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

The Gorbals Story: J. Laing, Ritz, Edinburgh; C. Craig, Alhambra, Dunfermline.

One Sunday Afternoon—Barricade: L. Lovell, Regal, Kirkcaldy.

Montana—Always Leave Them Laughing: L. Lovell, Regal, Kirkcaldy; E. Walker, Empire, Hanley.

Woman on the Run: T. Wilkins, Gaumont, Manchester; H. Bedford, Gaumont, Derby; T. Smith, Gaumont, Glasgow; H. Spooner, Vaudeville, Reading.

The Daughter of Rosie O'Grady: D. Bowden, Regal, Halifax.

Wagonmaster: J. Murphy, Granby, Reading; R. Rowley, A/M, Savoy, Luton.

The Wooden Horse: R. Carter, Playhouse, Colchester; W. Gray, Regal, Kilmarnock.

Portrait of Clare: H. Crane, A/M, Robin Hood, Birmingham; E. Sinnett, Ritz, Erith.

Sunset Boulevard: W. Spink, Regal, Dewsbury; A. Street, Odeon, Newton Abbot; F. Robinson, T/M, Odeon, Redhill; A. Carpenter, Gaumont, Barnstaple; W. Pryor, Odeon, Aberdeen; D. Pass, Odeon, Stourbridge.

My Blue Heaven: R. Baker Gaumont, Hanley; J. Noble, Scala, South Shields; R. Downes, Gaumont, Birkenhead; V. Deacon, Gaumont, Coventry; T. Wilkins, Gaumont, Manchester; G. James, Gaumont, Edinburgh; J. Ecob, Gaumont, Leicester.

The Milkman: K. Lloyd, Odeon, Waterloo, Liverpool; H. Ward, County, Weybridge; J. Browne, Odeon, Yeovil; E. Fox, Rex, Reading; H. Wallis-Culpeck, Odeon, Brierley Hill.

The Man on the Eiffel Tower—She Shall Have Murder: E. Hainge, Odeon, Birmingham; R. Todd, Odeon, Blackpool; L. Denyer, Odeon, Hornchurch; E. Carter, Odeon, Dagenham; L. Wilkins, A/M, Odeon Barking; J. Philcox, Odeon, Twickenham.

Mr. Music: A. Crawley, Picture House, Highbury; D. Williams, Blue Hall, Islington; J. Wilson, Gaumont, Cricklewood.

Odette: F. Smith, Regal, Bicester.

The Inspector General: F. Smith, Regal, Bicester; E. Crookes, Regal, Stirling.

This artistic window display for LET'S DANCE (Paramount), in a Newcastle-on-Tyne shoe shop, is another example of the dignified publicity put out by R. Sidney Wilmot at the Odeon

Broken Arrow: K. Vokins, A/M, Odeon, North Watford; J. Dye, Empire, Dundee; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

Harriet Craig—Between Midnight and Dawn: F. Gompertz, Regent, Brighton; H. Court, Regent, Portsmouth.

The Damned Don't Cry: G. James, Ritz, Warrington; R. Crabb, A/M, Savoy, Swindon.

The Woman in Question: J. Alexander, Picture House, Leicester; R. Mayo, Odeon, Horsham; J. Ellis, Odeon, Chester.

One Touch of Venus: B. Clifford, Perrymount, Haywards Heath.

The Red Light: F. Thurman, Grand, Nottingham; A. Dodd, Rex, Consett.

Unknown Island: W. Rodgers, Lido, Bradshawgate.

Night and the City: C. Greenwood, Odeon, Radcliffe.

Treasure Island: N. Cully, A/M, New Coliseum, Whitley Bay.

Christmas Treat: G. Wilmot, Rex, Farnborough; H. Pearce, Odeon, Boston; G. Lockyer, Odeon, Stafford; H. Court, Regent, Portsmouth; A. Barker, Lido, Golders Green; W. Wilson, Capitol, Horsham.

Treason: J. Duvernoy, Grand, Lowestoft.

Colt .45: D. Ewin, A/M, Regal, Torquay; K. Bradley, A/M, Rex, Leytonstone.

Jungle Book: C. Brodie, Regal, Barrow-in-Furness.

Bicycle Thieves: L. Barrett, A/M, Odeon, Littlehampton.

Abbott and Costello in the Foreign Legion: L. Barrett, A/M, Odeon, Littlehampton.

A Life of Her Own: A. Davids, Gaumont, Worcester.

Frenchie—Katie Did It: E. Pike, Odeon, Southend; J. Tree, A/M, Odeon, Brighton; L. Denyer, Odeon, Hornchurch; J. Philcox, Odeon, Twickenham.

September Affair: E. Pike, Odeon, Southend.

Gone to Earth: R. Young, A/M, Union, Dunstable.

The Blue Lamp: J. Reiss, Roxy, Sheffield.

The Blue Lagoon: H. Wallis-Culpeck, Odeon, Brierley Hill.

Fancy Pants: B. Laidlaw, Odeon, Hawick.

Follow Your Star Singing Contest: J. Turner, Savoy, Sale.

Mrs. Mike: C. Greenwood, Odeon, Radcliffe.

Tony Draws a Horse: F. Baxter, Odeon, Chesterfield.

No Way Out: F. Baxter, Odeon, Chesterfield.

The White Tower: S. Moar, A/M, Gaumont, Anfield, Liverpool.

Bambi: G. Norsworthy, Broadway, Haywards Heath.

Morning Departure: T. McPherson, Playhouse, Innerleithen.

Take the Stage: R. Morris, A/M, Central, Kidderminster.

Too Dangerous to Love: G. Barry, Coliseum, Walton, Liverpool.

Chain Lightning: R. Thompson, Savoy, Worksop.

The Black Rose: W. Shaw, Rivoli, Liverpool.

Thank Your Lucky Stars: C. Watson, Majestic, Benwell, Newcastle-on-Tyne.

All Quiet on the Western Front: J. Power, Imperial, Walsall.

The Clouded Yellow: R. Todd, Odeon, Blackpool; W. Quest, Marlborough, Holloway.

"KINE."-MGM £500 CONTEST

Safety First Slogans in "Three Little Words"

FOUR weeks before his screening of "Three Little Words" at the Majestic, Woodford, C. H. G. Evill secured the co-operation of the local Road Safety Committee in the sponsorship of a contest for safety slogans of three words.

Two hundred double-crowns announcing the competition and its connection with the film were posted in the district and 4,000 throwaways were distributed by the theatre and the safety committee through schools, local organisations, etc.

A flood of entries was received and the winners received valuable prizes with guest tickets for the runners-up. Considerable free Press was obtained, one paper using the winning slogan as a theme for its leader.

A 15-minute song and dance show to the music from "Three Little Words" was staged for six evenings during week prior to playdate by the pupils of the local dancing school. This aroused more than usual interest and received good illustrated notices in the Press.

On the Target

A. LEWIS, Regal, Handsworth, Birmingham, obtained the co-operation of a local rifle club in his campaign for "Annie Get Your Gun."

The club's candidate for the Annie Oakley Challenge Cup contest, to be held at Bisley on July 1, appeared at the theatre and the Press carried a good story with a picture.

The rifle club also went all out to publicise the contest and film and exhibited a display in its headquarters.

Throwaways tying up the film with the Civil Defence recruiting campaign were also distributed throughout the area.

Flowers from "Annie"

A FLORAL display arranged by R. Parsons for "Annie Get Your Gun" at the Royalty, Harborne, Birmingham, consisted of a cut-out figure of Annie Oakley holding a gun made of flowers. Cards inviting the public to guess the number of blooms making up the floral rifle and guest tickets were awarded to those entering correct solutions.

On opening night three lady athletic champions appeared on the stage and were presented a model cake, made entirely of button-holes. The Champion of the Year "cut" the cake and presented the button-holes to male members of the audience as a New Year's present from "Annie."

The Staff Sings

MAIN ITEM in D. A. Smith's preplaydate publicity for "Three Little Words" was a stage presentation by members of the café staff, who sang songs from the film, and one young lady with previous stage experience danced Fred Astaire numbers.

Permission was granted by local authorities to paint slogans on all pedestrian crossings: "Obey these 'Three Little Words'—Look Both Ways, and live to see MGM's wonder musical, etc."

In connection with the Minors' Christmas party, Mr. Smith, as Father Christmas, led assistant manager Burnley in lion skin through the town with a card on the lion's neck, stating "Leo's Back in Town."

To wind up his campaign, Mr. Smith had produced 2,000 red and green Christmas cards, worded: "MGM's Leo wishes you 'Three Little Words'—a Merry Christmas"—and these were handed to all patrons at the pay-box.

Well-designed Display

R. COWGILL, of the King's, Bristol, had a well-designed window display in a local confectionery shop for "Father of the Bride."

A large two-tier wedding cake, surmounted by miniature figures of a bride and groom under a gothic arch, occupied the centre of the window against a colourful background panel portraying a bridal party leaving the church. A large doll in bridal costume and two smaller ones as bridesmaids flanked the cake, with a quad and double-crown poster carrying film credits.

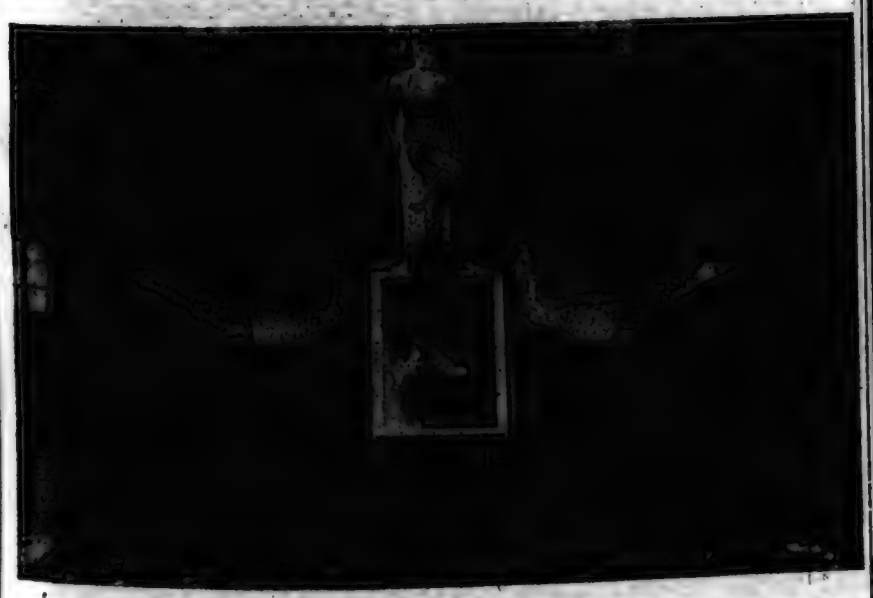
In the window of an evening newspaper a display of stills and credit cards was arranged and three further cake shops co-operated with tie-ups.

Cross-words

THE NEVER-FLAGGING interest of the public in cross-word puzzles inspired D. J. Steward to prepare one for use as a competition in a throwaway for "Three Little Words" at the Palace, Lancaster.

A local chemist was persuaded to bear half the cost and also offer two cash prizes, in return for an advertisement on the reverse side of the leaflet.

A well-designed window display arranged by R. Parsons, Royalty, Harborne, for ANNIE GET YOUR GUN (MGM). Annie's rifle was made of flowers



The fountain outside the local swimming bath was an appropriate site for the display of MGM's Esther Williams' cut-outs to announce DUCHESS OF IDAHO at the Odeon, Coatbridge. It was one of the many displays arranged by Lily Watt, manageress

These are in the Running . . .

OTHER entries have been received as follows:—

"Adam's Rib."—C. Morrison, Ritz, Newtownards.

"Three Little Words."—F. Dann, A/M, Regal, Walton-on-Thames; A. Sidi, Regal, Levenshulme, Manchester; S. L Sale, Granada, Dover; W. H. Clarke, Regal, Hackney; Frank Spencer, Regal, Wembley; G. C. Williams, Regent, Chatham; T. J. Griffiths, Rialto, Salford, 7; P. Baldwin, New Bohemia, Hinckley; R. G. Stephenson, A/M, Whiteladies, Bristol; T. H. Holliday, Savoy, East Acton.

"The Miniver Story."—S. Winterson, Haymarket, Newcastle; H. Malpas, A/M, Gaumont, Chester.

"A Life of Her Own."—D. S. McGregor, New Picture House, Edinburgh; G. James, Gaumont, Edinburgh; M. S. Moorse, Gaumont, Doncaster.

"Duchess of Idaho."—F. G. Burton, Gaumont, Alloa.

"Tension."—L. J. Lyons, Regal, Atherstone.

"Nancy Goes to Rio."—H. Burder, Odeon, Hereford; N. L. Jones, A/M, Odeon, Corby.

"Annie Get Your Gun."—G. James, Ritz, Warrington; K. P. Kelsall, Palladium, Oldham.

"Father of the Bride."—J. B. Snell, Cosmo, Gorton, Manchester; A. J. Twigg, Kingsway, Hadleigh.

1898 SP SCREEN PUBLICITY 1951

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SITUATIONS WANTED .. 2d. " "
FINANCIAL .. .. .. 6d. " "
FOR SALE & WANTED .. 6d. " "
MISCELLANEOUS .. .. 6d. " "

Capps. 1d. per word extra. Box No. 6d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

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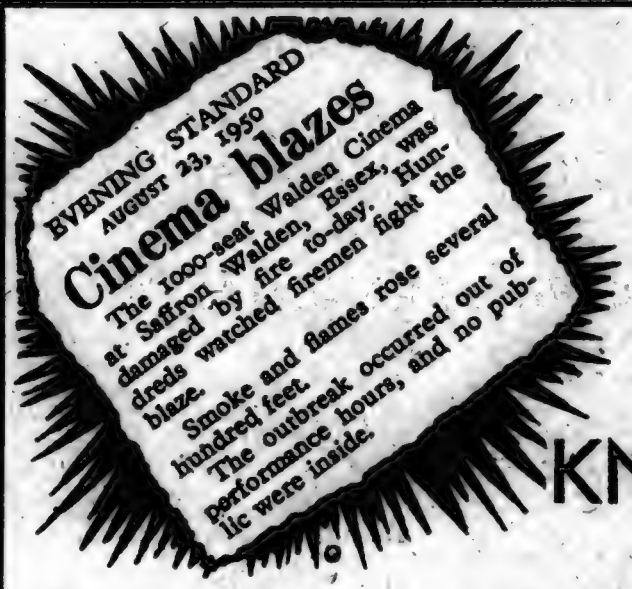
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AUGUST 23, 1950
Cinema blazes
The 1000-seat Walden Cinema at Saffron Walden, Essex, was damaged by fire to-day. Hundreds watched firemen fight the blaze.
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The outbreak occurred out of performance hours, and no public were inside.

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FOR Sale, two Ross C Arcs and Lamphouses; automatic feed; 10-in. mirrors; cheap.—Star Cinema, Clayton-le-Moors, Accrington.

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VILLAGE Kinema (Warwickshire), long established; no serious opposition within four miles; for disposal privately owing to death of owner; details to bona-fide inquirers.—S., Box 391, Kinematograph Weekly.

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TIP-UP Chairs for sale.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

MAURITIUS.—Messrs. M. I. Rawat and Co. desirous offer sale or rental basis, 35-mm. films, French, English, Italian, Swedish, Spanish, Mexican, American, etc., talking or sub-titles in French. Send offers to their representatives, GENERAL OVERSEAS TRADING AGENCY, Box No. 41, Joseph Riviere Street, Port-Louis, Mauritius.

OBITUARY

ROSE.—On January 19, suddenly, at 32, Northways, Swiss Cottage, N.W.3, Ben Rose, aged 61, the beloved husband of Rebecca and father of Tess; late director of Imperial Cinema, Brighton, and before that of the Lido, Islington, and latterly partner of Harry Pearl, of Devon Vale Ice Cream; brother of John Rose, director of C. and B. Investments.

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MEN BEHIND THE NEWS

GB and Universal News Competition Results

WINNERS of the December showmanship competitions for the presentation of Gaumont-British and Universal News have been announced. Results:—

GAUMONT-BRITISH (£25).—H. Robinson, Orion, Market Harborough, Leics. Runners-up (£5).—E. Newton, Plaza, Southampton; H. Dunbar, New Savoy, Glasgow; H. Hall, Cavendish, Derby; A. Crawley, Picture House, Highbury; A. Fielding, Gaumont, Harrow.

UNIVERSAL (£25).—H. Young, Ellesmere Super, Swinton, Manchester. Runners-up (£5).—A. Pavey, Odeon, Herne Bay; A. Ingledew, Gaumont, St. Albans; G. Baker, Gaumont, Dagenham; J. Tomlin, Gaumont, Dundee; H. Peters, Odeon, Kingswood.

Projectionist Merit Awards

UNIVERSAL NEWS.—S. Baylies, Odeon, Kensal Rise; F. Meen, Odeon, Barking; F. Laird, Odeon, Warrington; D. Phillips, Odeon, Bradford; H. Faulkner, Odeon, Stafford; E. Dolby, Odeon, Derby; W. Carvey, Odeon, Aylesbury; A. Tombs, Odeon, Torquay; R. Lundman, Odeon, Chelmsford; E. Buckley, Playhouse, Rhos-on-Sea; F. Harrison, Empire, Walsall; W. Henney, Scala, Nuneaton; J. Attwood, Kingston, Small Heath, Birmingham; F. Orton, Capitol, Saltley, Birmingham; W. Mansell, Cinema, Rubery; W. Banham, Cosy, Keighley; A. Bailey, Pioneer, Dewsbury; D. Prior, Palace, Bexleyheath; D. Hunter, Empire, Rotherham; A. Clarke, Princes Hall, Shipley; S. Hansom, Ellesmere, Swinton; F. Jenne, Rialto, Bermondsey; D. Croon, Florida, Enfield; D. Dixon, Odeon, East Dulwich.

G-B NEWS.—A. Smith, Gaumont, Finchley; N. Nixon, Troxy, Stepney; B. Bentley, Dominion, Hounslow; W. Grieve, Capitol, Leith; S. Roberts, Odeon, Rhyl; E. Close, Odeon, Stockton; R. Millward, Odeon, Smethwick; E. Petty, Odeon, Warley; W. Cross, Gaumont, Watford; A. Payne, Odeon, Camberley; K. Batten, Plaza, Southampton; V. Silsby, Odeon, Littlehampton; J. Langham, King's Hall, Dover; A. Thompson, Gaumont, Trowbridge; T. Daye, Odeon, Port Talbot; A. Nelson, Gaiety, Hastings; H. Dennis, Picturedrome, Eastbourne; L. Roberts, Clifton, Evesham; A. Walton, Betchergate Picture House, Carlisle; G. Kirkbride, Grainger, Newcastle; S. Halsey, Coatsworth, Gateshead; S. Coleman, Regal Twins, Manchester; C. Hayward, Essoldo, Queensbury; L. Provisor, Queen Hall, Palmers Green; J. Herbert, Granada, Willesden.

Each projectionist will, in addition to a cheque for £1, receive a merit certificate signed by J. Arthur Rank

A B C 'Phone Numbers

Associated British Cinemas says that, as from January 22, 1951, the following telephone numbers will be discontinued:—

Gerrard 7887—Golden Square; ABPC and ABC.

Gerrard 9441—Lower James Street; ABPC.

Gerrard 7801—Beak Street; ABPC and ABC.

Gerrard 9646—Colquhoun House; ABC.

The new number covering all these offices will be Gerrard 9234.

Scots Comedy for Adelphi

A farcical comedy dealing with the "Pools," with a Scottish domestic background, "Football Daft," is in preparation by Adelphi.

There will be an all-Scottish cast, and Mr. Elder, of Elder Film Productions, is writing the story outline.

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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Jan. 30	10.30	Studio One ...	Born Yesterday; Snow Fiesta (Short)	Columbia ...	Judy Holliday ...	A
Wed., ,, 31	10.30	Private Theatre	Adventures of Sir Galahad—Episodes 1 to 5, inclusive	Columbia ...	George Reeves ...	—
,, ,, 31	2.30	Private Theatre	Adventures of Sir Galahad—Episodes 6 to 10 inclusive	Columbia ...	George Reeves ...	—
,, ,, 31	10.30	Studio One ...	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Private Theatre	Adventures of Sir Galahad—Episodes 11 to 15 inclusive	Columbia ...	George Reeves ...	—
,, ,, 1	10.30	Studio One ...	Curley; The Festival of Sport ...	Eros ...	Larry Olsen ...	U
Fri., ,, 2	10.30	Studio One ...	The Third Visitor	Eros ...	Sonia Dresdel ...	A
,, ,, 2	10.30	Hammer Theatre	Korea Patrol; Forbidden Jungle...	Monarch ...		—
BIRMINGHAM.						
Tues., Jan. 30	10.30	Scala	Grounds for Marriage	MGM ...	Van Johnson ...	U
,, ,, 30	10.30	Forum ...	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Futurist ...	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Scala	Cinderella	RKO-Radio		U
,, ,, 1	10.30	Forum	The Third Visitor	Eros	Sonia Dresdel ...	A
Fri., ,, 2	10.30	Scala	The Mysterious Desperado ...	RKO-Radio	Tim Holt ...	—
CARDIFF.						
Tues., Jan. 30	10.45	Park Hall ...	Fools Awake	Columbia ...	Gene Autry ...	U
,, ,, 30	10.30	Olympia ...	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Park Hall ...	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Odeon	The Third Visitor	Eros	Sonia Dresdel ...	A
Fri., ,, 2	10.45	Olympia ...	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
GLASGOW.						
Tues., Jan. 30	10.45	Cosmo	Watch the Birdie	MGM ...	Red Skelton ...	U
,, ,, 30	10.30	Regal	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	La Scala ...	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Regal	The Third Visitor	Eros	Sonia Dresdel ...	A
LEEDS.						
Tues., Jan. 30	10.30	Ritz	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Tower	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Ritz	The Third Visitor	Eros	Sonia Dresdel ...	A
LIVERPOOL.						
Tues., Jan. 30	10.30	Forum	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Forum	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Forum	One Wild Oat	Eros	Robertson Hare,..	A
MANCHESTER.						
Tues., Jan. 30	10.30	Theatre Royal...	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
,, ,, 30	10.45	Gaiety	The Third Visitor	Eros	Sonia Dresdel ...	A
Wed., ,, 31	10.45	Theatre Royal	Fools Awake	Columbia ...	Gene Autry ...	U
,, ,, 31	10.45	Deansgate ...	Arabian Nights (Reissue)	Eros	Sabu	A
Thur., Feb. 1	10.45	Deansgate ...	One Wild Oat	Eros	Robertson Hare...	A
Fri., ,, 2	10.45	Theatre Royal...	Curley; Festival of Sport ...	Eros	Larry Olsen ...	U
NEWCASTLE.						
Tues., Jan. 30	10.30	Haymarket ...	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Grainger ...	Grounds for Marriage	MGM ...	Van Johnson ...	U
Thur., Feb. 1	10.30	Stoll	The Third Visitor	Eros	Sonia Dresdel ...	A
SHEFFIELD.						
Tues., Jan. 30	10.30	Union St. P.P....	Mr. Drake's Duck	Eros	Douglas Fairbanks, jun.	U
Wed., ,, 31	10.30	Cinema House	A Walk in the Sun	Eros	Dana Andrews ...	A
Thur., Feb. 1	10.30	Gaumont ...	The Third Visitor	Eros	Sonia Dresdel ...	A

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors the films to be trade shown in London are briefly described below.

"Born Yesterday" (*Columbia*).—Screen version of the internationally famous stage play, starring Judy Holliday, William Holden and Broderick Crawford. The story is centred on Billie Dawn, a pretty but ignorant girl, who forsakes the chorus in favour of Harry Brock, who, having made a fortune by devious means, moves in on Washington to manipulate a vast and crooked deal. Afraid that Billie's naivete will ruin his plans, he hires a reporter to improve her knowledge, which he does, with surprising results.

"A Walk in the Sun" (*Eros*).—War drama about the infantry during the Italian campaign of the last war. Dana Andrews portrays a sergeant who, in an emergency, takes over command of his platoon.

"Curley" (*Eros*).—Cinecolor comedy centred upon the escapades of a gang of mischievous youngsters.

"The Third Visitor" (*Eros*).—Murder mystery adapted from the successful London stage play, which has a surprise ending.

GENERAL RELEASES FOR JAN. 29

AB-Pathé.—"The Woman with No Name," British (A), 7,541 feet.

British Lion.—"Into the Blue," British (U), 7,597 feet.

Butcher's.—"Once a Sinner," British (A), 7,322 feet.

Exclusive.—"The Rossiter Case," British (A), 6,828 feet; "Radar Secret Service," American (U), 5,172 feet.

MGM.—"Two Weeks with Love," American (U), 8,287 feet.

20th Century-Fox.—"I Shall Return," American (U), 9,345 feet.

Warner.—"They Made Me a Fugitive" (Reissue), British (A), 8,015 feet.

LATE EXTRA

LONDON TRADE SHOWS

Wednesday, January 24.

10.45 a.m. and 2.45 p.m., Paramount's Private Theatre.—**"The Mating Season"** (Paramount).

10.30 a.m., GB Large Theatre.—**"Under the Gun"** (GFD).

Friday, January 26.

10.45 a.m. and 2.45 p.m., Paramount's Private Theatre.—**"The Great Missouri Raid"** (Paramount).

CMA-PARAMOUNT CONTEST RESULTS

RESULTS of two showmanship competitions arranged for Odeon and Gaumont managers for the Paramount pictures "No Man of Her Own" and "Appointment With Danger" are announced this week.

F. B. Taylor, Kingston Odeon, is awarded the £50 first prize in the "No Man of Her Own" contest. Second prize, £30, has been awarded to J. Longbottom, Middlesbrough Odeon; and third prize, £20, to W. R. Miller, Kensal Rise Odeon.

In addition, ten consolation prizes of £10 have been made to: S. Sackier, Brighton Odeon; J. G. Glasgow, Wembley Majestic; M. Lewis, Port Talbot Odeon; L. E. Mepstead, Colindale Odeon; C. A. Tappy, Salisbury Odeon; E. D. Hainge, Birmingham Odeon; R. C. Girdler, Hounslow Odeon; R. Todd, Blackpool Odeon; E. F. Beasley, Dagenham Grange; and three managers with a joint entry (sharing the prize): J. Bee, Worcester Odeon; D. Pass, Stourbridge Odeon; W. Culpeck, Brierley Hill Odeon.

Further consolation prizes of £5 each have also been awarded to 10 managers.

The £50 prize for "Appointment With Danger" was won by F. J. Smidmore, Morecambe Gaumont. Second prize of £30 goes to F. W. Minde, Eltham Hill Gaumont, and the third prize, £20, to C. W. Lewis, ex-Gaumont, Manchester.

Consolation prizes of £10 have been awarded to: D. B. Williams, Islington Blue Hall; E. Mitchell, Leeds Majestic; J. Crombie, Dundee Gaumont; B. E. Symmons, Harrogate Gaumont; A. G. Crisp, Norwich Haymarket; K. D. Edmondson, Chester Gaumont; S. V. Murdoch, Crosby Corona; A. M. Burton, Halifax Gaumont; H. Bedford, Derby Gaumont; E. W. McDermott, Preston New Victoria.

Ten consolation prizes of £5 each have also been given.

Presentation of prizes will be made when James Perkins, Paramount managing director, returns from the U.S.

Wool Film Experiment

Produced jointly by the Board of Trade and the National Wool Textile Export Corporation as an experiment "The Dancing Fleece," a Technicolor film, was previewed at the Savoy Hotel, London, on Monday.

Hervey Rhodes, Parliamentary Secretary to the Board of Trade, deputising for Harold Wilson now in hospital, and Edgar C. Behrens, chairman of the National Wool Textile Export Corporation, made brief speeches after the introductory cocktail party and dress show.

The film, writes a KINE. reporter, more than justifies the money spent by the sponsors.

BROKE OWING TO BAD TRADE

An Exhibitor's Debt

S. F. Ackroyd, described as a kinema proprietor, of Mayfield Avenue, Woodford, appeared at Bow County Court on January 10 on a judgment summons, brought by GB-Kalee, Ltd., for a debt of £59 for repairs to equipment.

Mr. Ackroyd admitted in cross-examination that he was previously lessor and licensee of the Astoria, High Road, Leyton, and the Ritz, Potters Bar, but said he had "gone broke" owing to bad trade. He had now taken a job as a kinema operator at £6 5s. a week.

Asked what had happened to his kinematograph apparatus, Mr. Ackroyd said that it was part of his lease that any equipment put into the buildings became the property of the landlord, so that he had to leave it behind when he gave up the premises.

An order was made for payment of 10s. a month.

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